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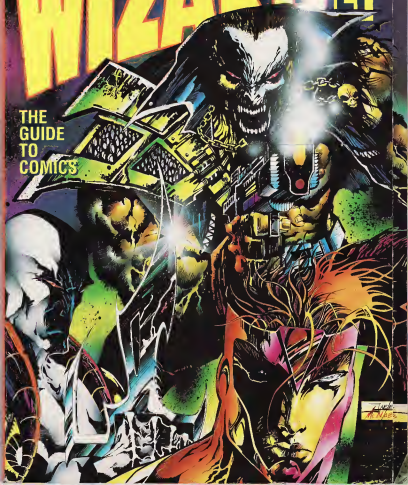
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# WIZARD

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Jae Lee's rendition of *Youngblood* has got the comic world in a tizzy! See more on page 60!

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Would you believe that innocent little scenes like this led to the creation of the Comic Code authority? It's true! Read all about it on page 96!



Drop in on Madman and Michael Albrecht Palmer's Picks on page 24!

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Oh yes, Wizard is  
very successful.  
I'm the publisher,  
you know.

And I  
thought MY head  
was big!

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## A LETTER FROM OUR PUBLISHER



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I have a lot to say this month, so have a seat and listen. First off, I hope you all like the changes made in this month's Wizard. The fan survey we ran back in Wizard #118 was met with terrific response. Thanks to all who took the time to fill them out and send 'em in. As you can see, we take your suggestions to heart, and the creative staff here at Wizard aim to please.

In totally unrelated news, let me answer some of the questions shot my way regarding Frogg, the Wizard line of comic-book supplies. We, in conjunction with Enor (makers of groovy archival supplies) put our collective noggins together and came up with this long overdue line of supplies. The majority of similar products available out there are somewhat under par. We decided it was time the supplies industry caught up with the rest of the market. Our products are of the quality Wizard fans have come to expect.

Running out of space here (which is weird, since it's my mag...), but let me touch on a subject real quick. There's a lot of comic titles being poured into the market right now. My advice to you on this: Don't drive yourself crazy, and don't go broke. Sit down and figure out which are the books that give you the most enjoyment for your money. If you're buying for resale, that's one thing, but if you buy comics to read and are frustrated at the staggering amount of products out there, only buy what you like. It's the only way to be happy (unless you're loaded).

That's it. Enjoy the rest of the book.

The Big Cheese,

Gereb S. Shamus



# Alacazam Words

Pat McCallum, Creative Director Patrick Daniel O'Neill, Contributing Editor

## Dear Wizard,

I just read Frank Miller's introduction speech at the 1992 San Diego Comic Con for Jack Kirby in *Spawn* #6 and I would like to address the issue of Marvel bashing. Come on folks, knock it off. Look at the industry, it's changing tremendously. Image, Valiant, Dark Horse and Topps—they're all taking dollars and market share away from Marvel. I'm tired of hearing ex-Marvel writers and artists (ex-slaves according to them) complaining about how they were mistreated and taken advantage of at Marvel—especially the Image guys. You have all proven yourself as being incredibly talented, and Marvel was a big stepping stone to your current popularity.

But you have also proven to be a bunch of winners. "Marvel dictated what we did creatively, we weren't given enough freedom." As I recall, when several Image guys were asked, for example, "Will Spawn appear in *Youngblood*?" or "Will Shadoohawk appear in the *Savage Dragon*?" the replies were, "Sure, but Rob would have to get permission from Todd and Erik would have to consult Jim because we want to be sure we are keeping the characters consistent and not deviate from the character's image." Well did it ever occur to you that Marvel didn't let you get too outrageous or creative because they have goals in mind and things they want to accomplish with their characters—characters which were originally created by Marvel.

As a fan, I am truly happy Image has done what it has set out to do. I gained a little more respect for Image after reading the third issue of the *Savage Dragon* when Erik Larsen addressed the questions we all are asking. "Why can't Image get a book out on time?" He admitted the guys have to wear many hats, writer, artist, inker, editor, PR, etc., and that there are some obstacles they didn't anticipate. But as long as you keep putting out quality work and don't get carried away with gimmicks (you guys don't need 'em), I'll keep buying your books.

On a final note, congratulations to all the companies that are giving Marvel some overdue competition. But quit your whin-

ing about past experiences and what Marvel is doing to please its stockholders and not its readers. Don't complain about the Big M, do them one better! As long as you keep buying multiple issues of polybagged comics and foil covers, Marvel is going to keep cranking them out. So to every comic artist, writer, reader and collector out there, you've got the "power of the dollar." If it doesn't look good or read well, don't buy it! Everyone stop complaining and put your dollars into books where you derive your greatest pleasure. Thanks for listening.

**Daniel Ciccone**  
Bloomfield Hills, MI

## Dear Wizard,

As a woman, I am interested in the occasional questions about girls reading comics, such as "do they?" (I'm talking real comics with excellent art, not things like *Barbie* or *Superladies*.) I think the bottom line with females of the species is that they are most interested in relationships, and stories that have that at the center could be marketed to girls. Also I think girls would like a few female characters that are not totally buff mega-babes. Girls have enough physically unreachable role models in the rest of the world. Examples of women who one could relate to, but not feel intimidated by, are Princess Leia and Lt. Uhura. Also, most comic shops are pretty male dominated, not exactly a comfortable place for a shy girl to invade! (I am so sure, walking into a room full of boys, where there are posters of scantily clad superwomen on the walls. Get real?)

**Laura Sutter**  
Arcata, CA

Before I came to work here at Wizard, I worked for five years at a comic-book store (which, oddly enough, was also called Wizard) which was run by a woman, and the store was not set up like something out of a heavy 16 year old guy's dream, but as a nice, classy store that sold comics, cards and related merchandise, no Tru-Lite posters or stuff like that. Even so, the percentage of female customers who came in with any semblance of regularity was somewhere around 5 percent. Just saying that reference, along with what I read in the fan mail

**WIZARD** The Guide to Comics volume one number twenty-six  
(21) May 1993

Please direct all inquiries regarding editorial correspondence to:  
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46787 (or Fax: 814-458-6074)

Please direct all inquiries regarding subscription information to:  
Wizard Subscription Dept., P.O. Box 6750, Syracuse, NY  
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**WIZARD** The Guide to Comics (ISSN 1045-7845) is published  
monthly by Comic Group Publications, Inc. (S.R.A. 40-  
and Form 100 Neil Suburban Road, Building B-1, Sherrisville,  
IN 46787. One year subscription rate is \$21.95. Canadian  
and foreign rates \$24.95. Initial order amount \$45 to all payments  
in U.S. funds only. Second-class postage paid at Sherrisville, IN  
and additional mailing offices at St. Cloud, MN. POSTMASTER:  
send address changes to Wizard. The Guide to Comics, 130 Neil  
Suburban Road, Building B-1, Sherrisville, IN 46787.

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and see when I go to other comic stores and conventions, would indicate that a very small percentage of comic readers are female. Your point about the bull mega babes is a valid one, but doesn't mean much when you realize that the majority of fans out there are young teens, who want to see big, cool guys and...them... "big" cool women. Though you may see the addition of some titles that are more geared towards what you're looking for since this market is continually undergoing change, don't expect the somewhat sexist overtone of the majority of mainstream comics to change anytime soon. If you want relationship-based comics in the mainstream, may I suggest picking up the *Supergirl* titles, *Conquest*, *Harbinger*, *Seductress*...hmm, I seem to have run out. Also check out *Cerberus*.

#### Dear Wizard,

I would like to start by saying, with the risk of not being considered a total ass-kisser like all the other brats that read you, that I do not love your magazine. I do enjoy some articles.

I will begin my belly-aching:

1.) Why the hell is there a video game department? Sure, many of the people that like comics also enjoy video games. But they can go buy a video game mag. I can understand the toy department, card department, and movie department because they usually deal with comic related subjects. Isn't this that book they call *The Guide To Comics*?

2.) Were the employees you send to conventions always so damn stuck up or did they change when you became so successful?

3.) Anybody who says, "If you don't like it, don't buy it," to people who complain about the way the comic industry is turning to doody has obviously only been collecting for a few weeks.

4.) You once said that every letter that is sent by a female probably gets published. Wrong. This little boy conducted four experiments. Not one was published.

You don't have to throw this in your pages, I just wanted you to consider some of the things I said without turning red in the face and throwing your cheap pet against the wall.

#### Unsigned Parts Unknown

My Chia pet remains safely on my desk, and my face is as pink as a baby's butt, but I appreciate your concern. As for your questions &

comments:

1.) The video game feature in *Wizard* is still evolving, give it a chance before you stake the burnings.

2.) They were always like that.

3.) That's my motto. I collected comics on and off since I was about seven (I'm 22 now), and when I say "If you don't like it don't buy it", it's in reference to those that feel obligated to buy everything offered on the market. Though I'm more than familiar with the collector mentality, in today's market that particular thought pattern is foolishly (and expensively).

4.) That was a comment from *Wizard* #10's letters page, I believe. Well, since those somewhat ignorant days, we've grown in many ways (hey, that rhymed!). We print letters based on what's written, not who wrote it. Thanks for writing in.

#### Dear Wizard,

I just wanted to drop you a short note to correct an error in your January issue. First, I'd like to thank you for making *Venom* #1 your top pick of the issue. I hope everyone gets a kick out of the book when it hits the stands. However, I did take exception to being referred to in the article as the "co-creator" of *Venom*. I assume your writer was thinking of Todd McFarlane, the artist on *Amazing Spider-Man* at the time *Venom* made his first appearance, as the other "co-creator". Todd's visualizations were fabulous, and I'm sure *Venom* would never have reached the heights of popularity it has if it had been initially drawn by someone with less talent and imagination. Todd's unique and intense visuals freed me to push the envelope in both dialogue and characterization, and his artistic contributions to the first *Venom* stories can't be overemphasized. However, there was only one person who actually created *Venom*, and that was me. I hate to sound like I'm blowing my own horn, but after 19 years of writing comics this is the first time I've created something that's resulted in action figures, t-shirts and its own (planned at the time of creation, that is) series. So I guess I'm just a little jealous about sharing the credit.

To set the record straight: *Venom*'s earliest incarnation was actually in *Web of Spider-Man* #18 (collectors take note!), in an epilogue sequence in which Peter Parker was pushed in front of a subway train, and was spooked by the fact that whoever did it didn't trigger his spider-sense. I'd planned

to make the mysterious attacker female, and her background was completely different from the character that would ultimately become *Venom*, but the basic idea was still there: someone who hated Spider-Man had joined with the alien symbiote to try to kill our hero. When I left *Web*, the character I had started to develop went into limbo. Then, when *Amazing* #300 rolled around and editor Jim Salicrup wanted to introduce a new villain in that issue, I brought up my anti-Spidey symbiote-woman. Jim liked the concept, but thought readers might have trouble accepting a female character smashing Spider-Man through walls. (Feminist readers can take that up with Jim!) So, I made the character male, and came up with the Eddie Brock persona to fit the new origin. The name, "*Venom*", was then derived from the venomous stories the character was forced to write for sleazy tabloids. The new character's first appearances were in *Amazing* #298-299. The plots for those issues, including visual descriptions of the character, were bought by the editor before a regular artist had even been assigned to the book.

So, there you have it—the true "secret origin" of *Venom*! Once again, I hope no one takes this as a swipe at Todd in any way, form or manner. I had a great time working with him on *Amazing*, and he deserves every bit of fame and fortune that's come his way. It's just *Venom* sprang from a single, demented mind (my own) and I appreciate your giving me a chance to clear that up.

David Micheline  
Marvel Comics

#### Dear Wizard,

This is strictly yes or no question. Can Superman break or bend adamantium? Now don't give me that crap that they're from different universes or that Superman is dead and he can't possibly bend it when he's dead. Answer yes or no.

Aaron Brown  
Foreman, AR

Yes, Superman could, with an incredible amount of effort, bend adamantium.

#### Dear Wizard,

I was wondering if Marvel Comics had any sort of rules applying to continuity. It seems sort of insanely messed up if you even try to sort it out. Wolverine's mutant power should be the ability to be in 20

#### Pen Pals

Want to get in touch with your fellow comic fans? Or want them to touch you? Send your name, address, age, gender and letters. Include them in "Pen Pals" in *Wizard*. Please, if Major World's address on page 15. No, make a friend!



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#### PLASM

Creator/Writer: Jim Shooter  
Illustrator: David Lapham  
Painter/Design Director:  
Janet Jackson







## Dear Wizard,

I read Patrick Daniel O'Neill's editorial in issue #119 with great pleasure. At last somebody in this truly loved, but very confused industry has put the right dress on the right dog.

My personal views run parallel with just about everything that Mr. O'Neill had to say. I can't stress enough the importance of all those concerned in this business to read and heed his words.

As a veteran of sales and marketing for 20 years, and a writer for the last decade, I found a lot of good advice for all of those on the business end of comics as well as the creative side. Being a comics reader since 1958, I also think that those that really do love comics should rip this page out of Wizard and tape it to your forehead. Mr. O'Neill's editorial is a definite keeper.

One thing that I might add to Mr. O'Neill's thoughts, in a time when a lot of folks in this business think that the consumers are a bunch of cattle ready to be headed into the old gimmick-shiny-cover-bow-down-to-the-short-term-speculator-cornal. It's time to turn that cattle prod around and start doing some proddin' of our own. Tell them we aren't going to stand for this snake-oil side show any more. I've got the money. I want a good solid story with art that pleases my eye and doesn't offend my wallet. I don't want the same old mediocre donkey dump wrapped in a mega-chrome teflon cover. I'm too smart for that, and so are the readers out there.

Thank you for your time. Keep pro-voikin' those thoughts.

**Beau Smith**  
V.P., Sales and Marketing  
Eclipse Comics

Well, guess that's about it. Just a couple of quick things before I split. The first is the X-Traitor thing. With 112 votes behind him, Forge is now the fans' leading choice as to who will off the team sometime in the near future. Send your votes in to X-Traitor: c/o Wizard Press address on page 11. And second, the Wizard's Realm section of the mag has bit the big one, but the contests which ran in the last few issues are still good. Just send your entries to Wizard's Game Room, c/o I Love Games Tool 111 West Ave. Palmdale, San Clemente, CA 92672. Now go read the rest of the mag, and thanks for writing. -Pat McCallum.

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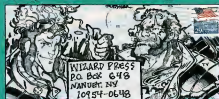
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**Really Intense Dan Jurgens Gatefold cover!**  
**Crush-Die Embossed over Silver Mirrorboard!**



Hero stunned before press.  
"Where're my pants?" powder bell-spuns.



Photo: A. G. Davis

"Let's dance the night away!" shouts Tootsie. Same at arse Dead concert.



Photo: A. G. Davis

Out-of-work Godzilla with autographs. "This sucks," says disillusioned hebebebe.



Photo: A. G. Davis

# Wizard News

Wizard #21 May 1993

Shamus Newspapers

Since 1999

## DC in 1993



DC Comics



DC Comics



DC Comics



DC Comics

Covering this year from DC, ongoing Lobo, Robin, Supergirl and Metropolis Special Crimes Unit series!

DC, in an attempt to redeem it's old glory, will headline a host of revitalized titles as well as exciting new ones in 1993. Milestone Media will add *Storm* to it's already impressive line-up-a title about a social misfit given electrostatic powers. The Vertigo line will be debuting a number of new titles as well. April will see *Vergo* by *James* with art by *Michael Allred*, and *The Last One* written by *J.M. DeMatteis*. In June, there's *Jonah Hex: Two-Gun Mogoroth* with art by *Tim Truman*, and in October, we'll see *Vertigo Visions/The Phantom Stranger* along with *Family Values*, the 7-part storyline going through the remains, the bookend chapters are written by *Ned Gorman*.

In the regular DC universe, there will also be a plethora of new titles. April will see *Lobo* by *James* with art by *Michael Allred*, and *Justice League Task Force*. May will ship *Lobo: Un-American Goddam*, a *Zorro* mini-series, and the new

*Kamandi: At Earth's End*. July has a *Metamorpho* mini-series, and the new *Harbinger* on-going series, while in September, we'll see *Peter David's Aquaman Year One*, *Time and Tide* (followed by a regular series), and *The Golden Age* (which is a Watchmen-esque approach to the Golden Age heroes). In November, *The Outsiders* will return, and in December we'll see *Black Lightning* in his new regular series. Late in '93, *Lobo* will also get his own regular series, along with *Jerry Ordway's The Power of Shazam!*, and the *Walt Simonson* scripted *World's Finest II*.

The *Batman* family of titles will add a *Catwoman* monthly in September, a *Robin* monthly and *Harbinger* mini-series in December, and a *John Bolton*-penned *Man-Bat* mini-series in early '94. Also, watch out for three *Batman* Eisnerworth graphic novels—*Dark Joker-The Wild* (by *Doug Moench* and *Kelly Jones*, where the *Joker* is a medical scientist), *Batman and Hondo: The Devil's*

*Workshop* (by *Howard Chaykin*, *John Francis Moore*, and painted by *Mark Charrello*), and *Reborn: The Darkest Knight* (by *Mike W. Barr* and *Jerry Bingham* depicting *Batman* as a *Green Lantern*).

Even though *Supergirl* is dead, his tales are not slowing down any. After a short hiatus, all four titles are returning with four new *Supergirls*. In July, *Supergirl* will receive her own mini-series, in September, *S.T.A.R. Labs' own S.T.A.R. Corps* will debut in their own mini-series, and in early '94 we'll see *The Guardians of Metropolis* (starring the *Guardian*), and *Metropolis S.C.U. (Special Crimes Unit)* mini-series.

Running through DC's 1993 *Annals* is the storyline titled *Bloodlines*, where parasitic aliens crash on Earth and secretly feed on the spinal fluid of civilians, the victims that happen to survive receive superpowers. Each month will create a new character. *Bloodlines* will lead into the two-part special entitled *Woodhull*,

where the heroes of Earth launch a massive assault on these aliens. Another major crossover is the storyline titled *Trinity*, which ties all of the intergalactic agencies (namely the *Green Lantern Corps*, *E.G.G.O.N.*, and the *Darkstars*) together. Never-before-told secrets are revealed in this eagerly anticipated gathering.

What's listed here, though, is but an inkling of what DC plans to do in 1993 and '94, and it won't be long before the glory days are here again!

### McFarlane & Adams—together!

Image Comics' *Todd McFarlane* and *Continuity's* founding father (and living legend) *Neal Adams* will join forces this summer for the first *Image/Continuity* crossover. This July, *McFarlane's Spawn* will crossover into *Neal Adams's Sin-Bat*, which should prove to be one of the most





# **SUPERMAN**

**IS BACK.**

**BUT IS ANY  
OF THEM  
THE REAL  
MAN OF STEEL?**

## **"REIGN OF THE SUPERMEN"**

**BEGINNING IN  
ADVENTURES OF  
SUPERMAN #501**

**ACTION COMICS #687**

**SUPERMAN #78**

**SUPERMAN: THE MAN  
OF STEEL #22**

**ALL ON SALE THE SAME DAY  
THE LAST WEEK OF APRIL, 1993!**



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Spidey hits a big verb the Japanese!

exciting, best drawn titles of the year. This two-partter will showcase both artists' mighty pens, and the entire project will be published by Continuity. More news as it develops.

Continuity, isn't stopping with McFarlane, as far as talent goes. Michael Golden (who has done *Backy O'Hare* for Continuity before) is doing a wraparound, embossed foil cover for *Armor #1*, which is also the first part in the massive cross-over *Deathwatch 2000*. Golden is also doing the cover for #2, which spotlights intricate and razor-sharp die-cut technology that obscures an image of the mystic noir villain on the inside (done by Neal Adams, himself).

The 18 issue comic series, *Deathwatch 2000*, will each have two trading cards—one with a continuity hero (drawn by the top talent in the industry) and the other is a Classic Promo Card, setting up the May release of the *Deathwatch 2000* trading card set from Classic

## Music to your ears.

*Supersonic Flight* is a music CD designed especially for comic book accompaniment. You probably saw the ads in *Wizard* and wondered: It's a blend of smooth pleasant tracks along with some windwhisking ones. The entire CD is instrumental, no words but plenty of emotion stirring sound. The concept was designed and produced by Merv Goodman and Joe Baker, while the music was performed by The Baker Squadron. The idea being to drop the CD in your player while you read your new issue of *The Punisher*, and let the music take you away. There's something for everyone on this album and the tracks are very well done, kind of a mixture between the *Transformer's* soundtrack and *Star Wars*. So before you crack open another comic, grab yourself a copy of *Supersonic Flight*—today's *Earforce*. And be on the lookout for more offerings of this new but "sound" idea. It's a pleasant surprise.

## Marvel goes to Japan

Spider-Man recently went where no other American superhero has gone before—Japan. Joined by his co-creator, Stan Lee, Spidey gave a formal introduction of the Marvel Universe to more than 400 members of the Asian business community in Tokyo. This presentation led to the launch of a new alliance between Marvel and Shogakukan Production Co., Ltd. (Sho Pro), in which both will exploit Marvel properties for publishing and merchandising in Japan. Sho Pro is the licensing and merchandising subsidiary of Shogakukan Co., Ltd., Japan's largest publishing conglomerate.

Considering that Japan is considered the world's largest comic book market and the fact that no American comics are published there, Marvel is extremely confident that, with Sho Pro, it will be a huge success.

## Comicfest '93 signs big names

Marvel Comics, Malibu Comics, Image Comics, and Wizard Press have signed on as sponsors of Comicfest '93, the four-day comics and celebrities convention scheduled to take place at the Philadelphia Civic Center October 8-11.

## Batman/Grendel finally a go

After years of waiting to see print, DC and Comico announce that the 2-issue Prestige Format *Batman/Grendel* mini-series has been slated for release in 1993. The project was announced three years ago, but legal entanglements prevented the book from going to print. This inter-company crossover marks yet another in a string for DC, who is considered the acknowledged leader of such projects.

*Batman/Grendel* writer and artist Matt Wagner makes a good point in saying, "The historical significance of this project should not be overlooked. This is the first inter-company crossover done with a creator-owned character." He also added, "I feel this crossover series stands as some

of my finest work to date...at last!"

## Street Fighter...the comic book?

That's right! The immensely popular video game *Street Fighter* is getting it's own Malibu comic book. Touted as the "entertainment phenomenon of the '90s," you can now join Chun-Li, Ryu, Blanka, Sagat, Honda, and the rest of the *Street Fighter* gang in their on-going adventures. This comic book will reveal facts about the game and the characters that are known only to a select few.

In the first issue, Bison issues a challenge to Sagat—destroy Ken to lure Ryu into the world arena for one final fight to the death. Written by Len Smeadows (of *Justice Society of America*) and drawn by Don Hillman, *Street Fighter* #1 will be released in May.

Other news from Malibu includes the debut of a new Protector character called Widowmaker. While not having any



© 1993 Comico

Cyberman's video-game super hit is headed straight to the comic books!

superpowers, Widowmaker will keep tabs on the Protectors and other supernormals for personal reasons—they helped cause the death of his family! Intriguing, eh? Find out how and why in the free promotional magazine *Malibu Sun* #24 for Widowmaker's origin. This character will be in a major plotline in the regular *Protectors* book, so get in from the ground up!





Get ready for Death's as Marvel UK continues to grow!

## Marvel UK gets new imprint

Ever since the debut of *Death's Head II*, Marvel UK has soared in popularity and is slowly building a universe for themselves. Unfortunately, some British creators had concepts that didn't quite fit into the current Marvel UK Universe. As of July, though, it won't matter anymore because Marvel UK will gain a new imprint called Frontier. Frontier will headline four new titles—*Bloodred*, *Children of the Voyager*, *Dances With Demons*, and *Jensonicity*.

*Bloodred* is a four-issue limited series by Marvel UK Editor-in-Chief Paul Neary and artist Lian Shorpe. It charts the journey of a ruthless barbarian hero, whose only reason for living is to deliver a genetic message. A sword and sorcery tale at its best!

*Children of the Voyager* is a four-issue saga written by Nick Abadzis with art by Paul Johnson. This four-issue limited series tells of a lonely, drifting immortal as he wanders the earth. He happens to be an alien that can absorb others of himself that he re-absorbs later for the knowledge to help him leave Earth.

*Dances With Demons* is written by Simon Jowett with pencils by Charlie Adlard and tells a story of good and evil at conflict over mystical gifts acquired by a young Native American boy.

*Jensonicity* is a four-issue limited series written by Nick Vance

with pencils by Mark "hey, I like too!" Buckingham. This disturbing comic story takes place in the Dark Ages and subvert an immortal man searching for his lost soul. However, things get interesting when he learns that all of the other immortals are being destroyed one by one, and he might be next if he doesn't find his soul soon!

And in the regular Marvel UK Universe, coming in July is the all-new four issue mini-series, *Death's Head II*. Dr. Evelyn Necker (creator of *Death's Head II*) attempts to construct a new and better minion cyborg. She has enough success with a rough prototype, nicknamed *Death Mask*, that she goes ahead, full-blast, to build the ultimate liquid metal cyborg she'll call *Death Metal*.

When both models gain consciousness, they gain time belts and leave Necker. Don't miss out on the inevitable confrontation between the new two-some and *Death's Head II* (with guest-star *Ghost Rider*!) Check out the growing "Death" family written by the man "Death" guy, Dan Abnett with sleek art by Del (*Death's Head II*, *Dark Angel*) Burns! The *Death's Head II* universe will never be the same!

## In Memoriam: Harvey Kurtzman, 1924-1993

Harvey Kurtzman, one of the founders and creators of *Mad* magazine, and a leading light in the seminal EC Comics of the 1950's, died Sunday, February 21, at his home in ML Vernon, NY. He was 68.

A native New Yorker, Kurtzman studied at the High School of Music and Art and Cooper Union. His first professional comics work was for Ace comics on features such as "Mogro" and "Unknown Soldier" in 1943. In 1945, he moved to NYC, where he produced the one-page "They Look" series of fillers.

In 1951, he joined Bill Gaines' EC line, editing and writing the science-fiction comics. Later, he created *Two-Fisted Tales* and *Frontline Combat*, almost single-handedly writing and laying out these tales of war and adventure.

In November of 1952, bedridden by polio, he looked for

something he could write from that position—the result was *Mad*, a comic book that poked fun at other comics, TV, movies, just about anything in American culture was fair game for Kurtzman's satirical pen. He stayed with *Mad* through its transition to a magazine, leaving in 1955 after a dispute with Gaines.

He went on to create more "adult" humor magazines, including *Trump* for Hugh Hefner, *Playboy* (created by an artist's syndicate), and *Help!* with Jim Warren. The October 1962 issue of Hefner's *Playboy* saw the first installment of "Little Annie Fanny," produced in conjunction with EC's Will Elder. Many other comic's notables, including Frank Frazetta, Russ Heath, and Bill Sienk, also assisted on "Annie Fanny" over the years—but the writing and inspiration was always Kurtzman's.

Kurtzman's most recent work, *Front Angel* to *Zapt: A Visual History of the Comics*, was published in 1991. The Harvey Awards, presented each year at the Dallas Fantasy Fair, are named in his honor.

Harvey Kurtzman survived by his wife, Adele, and five children.

## Malibu unleashes first completely die-cut cover

The most popular character of *Malibu Comics' Protector*, Fenet, is getting his own 4-page mini-series after the success of his one-shot. The first issue will feature the first completely die-cut comic.

Readers of the regular *Protectors* series will know that recently Malibu put a floor beam hole through the entire issue of #5 emulating a wound through the character. Nightmask "Now," Marketing Director Alan Pavate said, "we've one-upped ourselves and now we're having a really die-cut comic." *Fenet #1* will be trimmed on three of the four edges of the book, reshaping and redefining the way a comic book might look. Don't worry, collectors, the book will fit in a comic book bag.

*Fenet #1* will be released in May, and keep a look out for a Fenet full-color poster supporting the series.

## Extremely successful

The Extreme Studios 1993 Tour is doing incredibly well. Lines to get into the stores where they are appearing are reportedly around the corner! Fans are also giving good reviews, saying it was enjoyable to talk to the young image talent and hope to see them again.



The latest Arnold film will be adapted by industry newcomer Topps Comics!

## Topps is on the move

With the industry buzzing, Topps Comics' next foray into film adaptations is Steven Spielberg's *Jurassic Park*. The story, about genetically engineered dinosaurs that get out of control, is ironically adapted by three of the industry's "giant." The four-part story will be written by Walter Simonson, pencilled by Gil Kane and inked by George Perez. There will be a direct market and a newsstand version. The direct-only issues will come polybagged with three exclusive Topps trading cards—one with new dinosaur art by Walt Simonson, one movie photo, and one reproducing Gil Kane's cover art. Look for the first issue in June.

Also coming your way in June, Topps will release the three-part adaptation of Arnold Schwarzenegger's next film, *Last Action Hero*. With a script by Stefan Petrucha with art by Jerome Moore and John Nyberg, each issue, like *Jurassic Park*, will come polybagged with exclusive Topps trading cards. ★



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Usually, I hate to repeat myself, but some thoughts have occurred in conversations recently that beg to be editorials, even though they touch on themes I've discussed in previous messages in this space.

Last year, about this time (in *Wizard* #9), I quoted an old saying in science-fiction fandom: "The Golden Age of science fiction is 10." I think the same applies to comics. The reason what we read as kids seemed so good is that it resonated with what we, as kids, were experiencing. It matched our expanding imaginations and environments. Today, when we look back at that material—if we do so with that summoning up our childhood personas—we find it unpalatable.

Continuing those themes (and my comments on the nature of today's superheroes from *Wizard* #10) I think it's important to remember that superhero stories—no matter how much we pour them up with talk of avatars and monomyths and cultural icons—remain the wish-fulfillment of pubescent (and pre-pubescent) boys. The best of them are (and were) written by grown men and women who can simultaneously create as adults and recall their own adolescent lives and dreams.

So when someone calls superhero comics an "adolescent male power fantasy," he's not necessarily making a derogatory judgment. That's what they are, by and large. Sometimes, when the creators are really cooking, they transcend that description. Superman, judged by the world's reaction to his "death," has reached another level of public consciousness; the X-Men, particularly in stories such as Chris Claremont's *God Loves, Man Kills* graphic novel, touched on themes beyond the reach of teen-age dreams of power.

But, on the whole, these four-color wonders we buy and stick in plastic to keep forever (and that some of us used to just roll up and shove in our back pockets) are meant for kids...and for the kid in all of us.

Adults—reading in an adult frame of mind—aren't supposed to like superhero stories. That so many still do is a testament to the power of the images they portray...and to the ability of some small portion of the population to (at least in some part of their psyches) live as children while functioning as adults.

*Pat O'Neill*

—Patrick Daniel O'Neill

# THE ED.





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COMING  
IN  
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# PALMER'S P I C K S

One of the more original and exciting new artists to emerge in the past few years is Mike Allred. He debuted with the *Dead Air* graphic novel, and gained a following with his *Graphic Musiq* series. He recently won even more recognition with his *Madman* comics from Tundra. His comics appear to be fun and lighthearted on the surface, yet they contain deeper, more relevant meanings underneath.

Allred's original work was published by Slave Labor Graphics. They brought out his debut, *Dead Air*, and published three issues of a book entitled *Graphic Musiq*, both in black-and-white. Allred moved the book to Caliber, where he simplified the title to *Graphic Musiq* and switched to full color. His wife, Laura, did most of the beautiful coloring on the book, but it was only able to survive for two issues before reverting to black-and-white.

*Graphic Musiq* was made up of two continuing stories, "It Was" and "Citizen Nocturne." When the title changed, the second story was replaced with "Ghoulash." These stories were a little hard to define, yet they combined certain elements of several genres, ranging from vampire stories to superheroes to detective stories.

At the same time that *Graphic Musiq* was being published, Allred completed several other side projects, some which haven't seen print yet. The first of these was *Creators of the Id*, a collaboration with writer Jeffrey Lang and *The Jam* artist Bernie Mireault. Mireault and Allred also collaborated on *The Everyman*, a story about a woman who is murdered, but who comes back to life for retribution in a body she has to share with other tormented souls. Both Mireault and Allred worked together on the artwork, but Mireault provided the color through a unique method usually used in animation. He painted the color for the comic on acetate, almost in the way animation cells are produced. The third of Allred's side projects, *Jaguar Stories*, has yet to be published, since it was tied up when its publisher, Comico, went bankrupt.

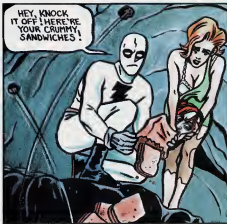
When *Graphic Musiq* ended after four issues, Allred began working on *Madman*, a lighthearted take on superheroes. In the initial three-issue series, Allred left the identity of the title character a mystery, but readers of his previous work were able to figure out who he was. *Madman* has the ability to pick up on other people's thoughts or feelings by touching them, much in the same way as Frank Einstein, one of Allred's characters from *Graphic Musiq*. Allred left other clues through the story but finally revealed the truth in the final issue.

Allred recently began work on an ongoing full-color *Madman* comic, continuing the light tone of the original series. Allred's art has progressed in leaps and bounds from his debut work of just a few years ago, to a slick, polished, simple yet accurate style. His writing is superb as well, taking old comic-book routines like time travel and making them fresh and exciting. He is also able to subtly work deeper meanings into his stories, such as the importance of judging people not for their looks, but for their personality and soul.

The current issue of *Madman*, with guest inks by *Xenozoic Tales* creator Mark Schultz, should be out as you read this, but there are also some other comics you should take note of. Stan



**Allred's comics appear to be fun and lighthearted on the surface, yet they contain deeper, more relevant meanings underneath.**







Sakai's *Usagi Yojimbo* has moved to Mirage and will now be published in full color. The first issue also co-stars the Teenage Mutant Ninja Turtles, which should get this excellent comic a little more attention.

*From Inside* is a new full-color series by John Bergin, the editor behind *Bone Saw*, a little-seen anthology from Tundra. *Bone Saw* was an eclectic, unsettling mix of prose stories, art portfolios, and comic stories from Bergin, Crow creator J. O'Barr, and others. *From Inside* promises to be a thought-provoking and disturbing series that should be well worth waiting for.

Tundra is also publishing a collection of Alan Moore and Steve Parkhouse's *Bokeffries Saga*. The series is the humorous story of a family of monsters and freaks trying to fit into society, which appeared in various comics and anthologies over the past ten years. It is being collected here for the first time in full color.

Remember to bug your local comic shop owner if they are not carrying these titles. It doesn't help if you order straight from the publishers, since that keeps these books from being placed on the racks where other people can find them. Also, you could try loaning your comics out to your friends to get them hooked on something you like. The more people a retailer has asking him about a certain comic, the better the chances are of him ordering it, and the better the chances are of your favorite alternative comic surviving among the larger companies.

To close things out, let me thank everyone who has written with comments and suggestions. While I'm not going to be able to get to everyone's suggestions, I am going to try and cover some of the more popular requests in the next couple of months. But first, next month I'm going to profile one of my personal favorites, Larry Marder's *Tales of the Beoworld*. Then I'm probably going to cover some of the smaller companies out there, like *Tragedy Strikes Press*, or *Drawn and Quarterly*. Remember to keep writing with whatever is on your mind to: Palmer's Picks, c/o Wizard Press, P.O. Box 5001, Monsey, NY 10952-8001. ★

## Recommended Reading

**Madman**—The original three-issue, prestige format, two-color series was published in the spring of 1982 by Tundra. The full-color quarterly series debuted in December, and two issues should be out by now. Copies of all of these comics can be found in your local comic-book store, or you can order from Tundra Publishing Inc., 320 Riverside Dr., Northampton, MA 01060.

**Grafik Muzik**—Originally, this comic was published under the title *Graphique Musique* from Steve Laber. Three black-and-white issues were published before the book moved to Caliber Press, where the title was changed to *Grafik Muzik* and was published in full color for the first two issues. Copies of the original series, as well as the *Grafik Muzik* graphic novel, can be ordered from Steve Laber at 583 South Bascom Ave., San Jose, CA 95128. Copies of the second series, as well as the *Concubines of the J'awa* short, can be ordered from Caliber at 621-B South Main St., Plymouth, MI 48170.

**Everyman**—This bookshelf comic was published at the end of 1981 in full color from Epic. Copies should still be available at your local comic-book store.

**The Jam**—Steve Mirafra's comic series was published by several companies. Most recently it was published in black-and-white by Steve Laber. Tundra reprinted the Steve Laber series in five full-color issues this past year. Mirafra also worked on a few issues of *Arxide*, and his own *Alchémico Jones*, which was collected in a graphic novel by Caliber Press.

**Xenozoic Tales**—Mark Schultz's award-winning black-and-white comic is published quarterly by Kitchen Sink Press. Twelve issues, two collections (*Caribou* and *Alchémico Jones*), a 3-D special, and a box of candy bars have been published. Contact Kitchen Sink at No. 2 Swamp Rd., Princeton, NJ 08540 for information.

**Usagi Yojimbo**—was originally published by Fantagraphics in black-and-white. Several of the original issues and trade paperback collections, as well as three color specials, are still available. Write to Fantagraphics at 7543 Lake City Way Northwest, Seattle, WA 98147 for ordering information.



COVER ART BY STEVE LABER



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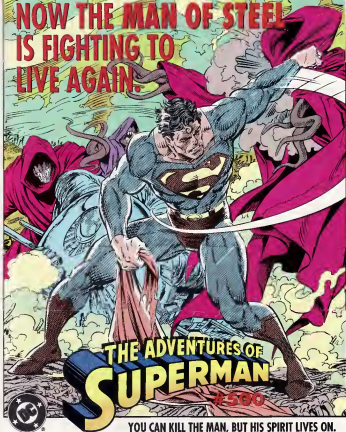
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**THE BATTLE WITH DOOMSDAY  
WAS THE FIGHT OF HIS LIFE.  
NOW THE MAN OF STEEL  
IS FIGHTING TO  
LIVE AGAIN.**



**YOU CAN KILL THE MAN, BUT HIS SPIRIT LIVES ON.**



16 Bit-Power has got a new name. Since many of you said it needed work in the survey (sniff), it'll include more news on upcoming games, and we'll try to include all of the comic-related games in here at one time or another.

But let's cut the crap and jump right into the meat and potatoes of this month's ramblings. Konami, already having had a great reputation for creating quality games, is fast becoming known for making the best "shooter" games around. *Cybernator* is no exception.

In the time of the *Cybernator*, Earth is again ravaged by a man-made war. Only this time the battle lines are drawn from Earth to the Moon. With a moonbase constructed, the Axis powers can now launch devastating attacks against the Allies. Your mission—take control of a *Cybernator*, a @g@mic sort of armor that can fly, shoot multiple weapons and packs one mean punch! Piloted by a marine, it is your only means of eradicating the Axis powers. The game is presented in a linear fashion. After each level there is a brief story capping off the past events, and then loading into the next mission. You even get some interaction with other team members and commanders during certain rounds.

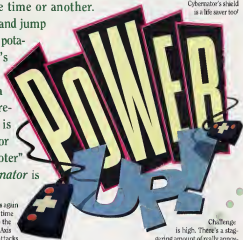
The graphics on this cart are top notch. Multi-layered backgrounds with parallax scrolling give the scenes some real depth. Although sometimes the graphics are too spacey, making it hard to tell what's going on on-screen. The animation of the robot though, is awesome. It has many little characteristics, like always looking where you aim, a powerful looking punch, and being able to duck behind an indestructible shield.

The sound effects are pretty impressive. Nasty booms along with lotsa explosions, crashes, thrusters, the whole deal. However, there's one rack where you're on the moon, which has been outfitted with huge engines, and it's been sent hurtling towards Earth (neat trick, huh?), but the engines don't really make any noise. And no "well, you're out in space" stuff, cause everything else makes noise.

Control was a breeze, once you memo-

rize the functions. Your robot responds to you just like it was an extension of yourself. The thrusters on your back allow you to fly for brief periods before they overheat. That adds to the maneuverability and makes the robot a bit easier to use. You can jump higher and find hidden power-ups that way.

*Cybernator's* shield is a life saver too!



Challenge is high. There's a staggering amount of really annoying bad guys looking to blow you and your robot apart. Then there are racks where your view (or lack thereof) is hampered, forcing you to backtrack on any wrong moves. This is where you have to find your way inside a giant enemy spaceship, or on the most outstanding, really cool level where you enter a cave and the only thing that helps you see is a



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From above or below, there's no escape except destruction!



You thought your robot was big?

#### GRAPHICS



#### SOUND



#### CHALLENGE



#### CONTROL



#### FUN



#### OVERALL QUALITY



Total mechanical carnage!

light that shines where your robot is looking. (You can move your gun up and down; the robot's head follows where you're aiming and the light follows). There are also only three continues, but you can add to that with points and goodies.

Fun is up there. If you like games where you don't get to rest, this is for you. Now this was a character I could get into, not a cyborg, not another martial artist (sorry Ryu), just a grunt marine in a really neat suit. The story is good too, it's interesting enough to keep you playing to see what happens next. There are even break-off points in the story in case you fail a mission!

Overall quality was a pleasant surprise. Just when I thought I would never give a crud about one more shooter, this came along and restored my faith that there are new ideas to be had. My only gripe is the characters look like Japanese comic characters. Not to my taste. And the over-futuristic look to the game. Some of the time it was like fighting in a junk pile, nothing really looked like anything. But the excellent scenes and little bonuses, like the hidden control base inside the moonbase, make it so much fun, and help you overlook any problems you might have. Another triumph for Konami. Tune in next month for two of comicdom's favorite dead guys, Superman and Chalken the Forever Man! Find out if the games should have been killed too! And read on for guest writer Matt Neopolitan, as he gives you the scoop on all the hottest new games and accessories coming out soon for both 16-bit systems.

Craig Cornell

Just because the winter CES is long over and summer's annual show is months away, video game companies aren't sitting back. Several in fact, including powerhouses Sega and Nintendo, are about to unleash their technological breakthroughs into the video gaming world.

Topping the list of Sega's amazing accessories is the Virtua Sega. While arcade fans may have already experienced virtual reality in Sega's 32-bit "Virtua Racing," Sega will be bringing this relatively new technology into consumers' homes for the first time later this year. Virtual reality has excited gamers for years with its 360 degree world and 3-D depth that puts the user in the game like never before. Sega promises to deliver a feeling of "total immersion" in games featuring shooting, flying, driving, and fantasy action.

Also in their effort to literally put the player into the game, Sega has announced a release date for its Activator peripheral. Set for release in September at \$70-\$80, the Activator is an interactive controller that reads the player's movement and makes on-screen characters respond accordingly. Imagine hooking up two Activators in a Street Fighter-style game and you have the ultimate in head-to-head action.

Being careful not to leave its CD system out in the cold, Sega will soon release two Virtual VCR CD's featuring the *Sega MF Prince* and *Time Magazine's* "March of Time" documentary. Not to be confused with Virtua Sega or video cassette recorders, Virtual VCR utilizes the Sega CD's smooth visual quality and sweet sounds to simulate a VCR's functions and video footage. Now before you ask, "What's the point of a video game system that plays movies when you can just buy an ordinary VCR?," listen to this: Virtual VCR offers superior audio quality and interactive play, allowing room for future CD's such as "infotainment," "edutainment," and how-to videos.

Nintendo's new technology is found in it's software (cartridges rather than it's accessories). The powerful "Super FX Chip" is being introduced soon in a game tentatively-titled *Star Fox*. A lame name, but the graphics are killer, with the Super FX Chip providing slick scaling and polygon figures. All this and the 16-bit power of the SNES may make *Star Fox* the best flight simulator to date.

Also for the Super NES, *Final Fight 2* from Capcom promises to be even better than its predecessor, with improved graphics and two-player cooperative play. Capcom's latest Disney projects include 16-bit ver-

# QUICK

# bits!



PHOTO COURTESY OF SEGA



sions of *Aladdin* and *Goof Troop*. Capcom hasn't left out the Gameboy either. *The Empire Strikes Back* is also on it's way out. Players will blast away enemies on different worlds like Hoth, Dagobah, and others. Struggle against Imperial Walkers, wumpas, and plenty O' Imperial pains.

Interplay is following up the success of *Out of this World* with *The Lord of the Rings* for SNES, the first party-based role-playing game to use real-time combat. Based on the classic Tolkien trilogy, *The Lord of the Rings* uses artificial intelligence to make the members of your band follow your character's lead with

actions characteristic of their personalities. This title is expected to be available mid-year, following the release of *Claymator*, *The Last Vikings*, and *Rock n' Roll Racing*.

Other Super Nintendo highlights include Konami's *Toons*, *NFL Football*, and *Cyberman*. Electronic Arts proves it can make great action carts as well as sports in *The Adventures of B.O.B.*

Sega's releases in the coming months focus on games announced at the winter CES. *Cool Spot*, for Genesis, is a smooth-looking game starring the shades-sporting dude found on every 7-up can. Unlike Spot's previous game, *Cool Spot* is an action game in the same vein as Mario and Sonic, but with a spritzie style all its own. *Shinobi III* is a wicked three-quel that started out in the arcades and has become a Sega legend.

In video game-related news, Sonic the Hedgehog is now a TV star. DIC Toon Time, makers of such high-rated shows as *Wishkid* and *Hammerman*, has entered the video game player's market with videos featuring Sonic, Mario, and the Battletoads.

Electronic Arts, already the dominant third party company in video games, has expanded its horizons by signing affiliate Sanctuary Woods. EA is also the largest PC entertainment company in the U.S., and Sanctuary Woods gives them an affiliate that produces great CD-ROM titles.

One area EA needs no help in is Sega Genesis games. Consistently releasing great games (22 in 1992, more than Sega itself!), EA continues its success in 1993 with *PGA Tour Golf 2*, *Mutant League Football*, *B.O.B.*, and *James Pond 3*. Several titles may sound familiar, but updates like *Balls vs. Bizzers* and the *NBA Playoffs* include all-new features like new player substitutions. For example, you can play a real Dream Team of five Michael Jordans. *Pollergay* and *Angry Strike*, two of the hottest CES games, should be in stores in early June. EA expects *Angry Strike*, the 16-meg sequel to *Desert Strike*, to be its all-time best-selling Sega game.

First came *Super Mario* for Super Nintendo. Then Sega introduced *Sonic the Hedgehog* for Genesis. Who will be the first superstar for both systems? Enter Bubsy from Accolade. The bobcat with a mission debuts this month in *Bubsy: Claws Encounters of the Furred Kind* for both Genesis and SNES.

The Queens of Rayon, named Polly and Esther, have sent saucers of silk to Earth in search of their greatest love — yarnballs. Unknown to the queens' Woolie underlings, however, Earth is the home of our star feline. As owner of the largest yarn collection on the planet, Bubsy is determined to halt the Woolies' plans with a cool paw and furr-ocious fighting.

Bubsy is a game with virtually no flaws. Its lead character has all the personality needed to make him a star — great cartoon animation, unique techniques, and a digitized voice. The gameplay is as smooth as silk, with a wild waterslide effect that fills the entire screen and a train that isn't about to slow down for Bubsy to jump off. There's all types of wild villains too! Woolies, funky frogs, and finally the "mendo double-headed Woolie." Added features like bonus levels, hidden rooms, multiple cartoon-like deaths, and unbelievable stereo music make Bubsy a "can't miss."

It's baseball season again, and EA Sports' long-awaited Tony

*Lafusa Baseball* is finally ready. *Lafusa* includes real players from every team in the majors and lets you make every substitution just like a manager. In fact, the manage mode lets you set the lineup, make substitutions, position fielders, and make all batting and pitching signs. Unfortunately, gameplay isn't quite up to EA's usual standards, and the crowd noises are pretty weak. The unit tested was a prototype, however, so there may be changes before release. With instant replay and battery save for season play, *Lafusa* is still one to look for.

For a game that does meet EA Sports standards, check out *Al Michaels Announces Hardball III* from Accolade, also for Genesis. As the title suggests, *Hardball III* features actual play-by-play commentary by Al Michaels a la Sega's Sportstalk Baseball II. Besides great features like instant replay, season play, play-offs, manager mode, and tracking statistical information, *Hardball III* sports the best gameplay of any baseball game to date. Smooth pitching and fielding—and customized players and teams—complete this major league hit.

That's it in Vid-news this month. Keep saving those clams cause this summer's gonna have plenty of goodies to offer for every gamer out there! **W**

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That's it in Vid-news this month. Keep saving those clams cause this summer's gonna have plenty of goodies to offer for every gamer out there! **W**

**Bubsy**

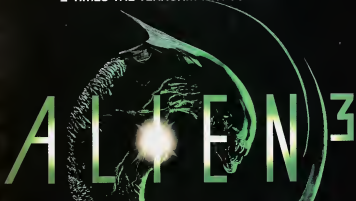




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DOUBLE IMPACT FROM THE DARKSIDE

# DEATHBLOW

JIM LEE • BRANDON CHOI

WITH  
SPECIAL  
FLIP  
FEATURE

## THE CYBERNAT

BY  
NICK MANABAT  
JIM LEE • BRANDON CHOI

# DEATHBLOW #1

image

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Well, finally we're here—the conclusion of the Mighty Cable Cover Contest. But first, before we take a look at the winner and all the runners-up, I'd like to take a moment to thank everyone who entered the contest. I was swamped with literally hundreds of beautiful Cable covers and, quite frankly, it made choosing a winner very, very difficult. We were all very pleased with this contest's overwhelming success, and I can't thank you enough for all of your support. Everyone who entered will receive an official certificate in appreciation of the time and effort you all spent on your entries. But please, bear with me because it's going to take quite some time to get all of these certificates signed and mailed. I truly appreciate all your support. Thank you.

And now, on to the winner! Sorting through the hundreds and hundreds of Cable covers to get down to the 15 printed in this magazine was an incredibly difficult challenge. However, that was nothing compared to choosing the winner between these two fine entries that you will see on this page and the one following.

## BRUTES & BABES

### DRAWING POWERFUL COMICS WITH

## BART SEARS

As you can see, the talent and potential of these two is very high. Although I would have to say Gerry Alanguilan's (see next page) finishing ability was a little bit stronger, Stephen Gallegos' striking use of blacks to separate figures, while at the same time creating a pattern which makes the bodies a solid mound, was cleverly done.

I really hammed and hawed over which one of these to choose as the winner for quite a while. I finally decided that the only way I could choose was to go back to the original Cable cover assignment and see which artist met the description more exactly, coming closest to fulfilling the written requirements of the project.

And the assignment was:

"Cable, reeling and fatigued, beat-up and bloody, costume shredded, guns smoking. Eyes hard and deadly, he stands atop a ragged pile of armored villain bodies, shell casings smoking and strewn about, weapons broken, lying amid the bodies, blood splattered everywhere. Cable looks like he's on his last leg, but the look on his face says it all: 'Come on, punk. It ain't over yet!'"

And by that token I had to pick Stephen Gallegos of Smyrna, GA, as the big winner. Of all the Cable entries he came the closest to fitting that exact bill and making a very striking and interesting cover. Note the profusion of bodies, carefully placed, nicely separated from each other, making it easy to follow one body from head to toe. The shell casings are smoking and strewn about amid broken weapons and debris. Notice the subtle way the background was rendered with thin lines and no blacks to set it far back behind the foreground figures. Well done. And look at Cable—he's definitely reeling and definitely on his last leg.

Although some of the basic drawing of Cable is a little funky, he's clearly defined and definitely not a happy camper; with that body count underneath him and that look on his face, I think anyone would be hard pressed if not insane to try to take him on at this point.

This cover was definitely winning caliber. Congratulations and kudos, Stephen! A truly magnificent job! Keep up the good work! Hope you enjoy your Cable cover!

Our winner, Stephen Gallegos of Smyrna, GA, captures the essence of Cable brilliantly with a well-composed image showing good use of blacks to separate the figures.





Gerry Alanguilan of Metro Manila, Philippines, approached the cover in a slightly different way and came up with a beautiful cover. There is a very high degree of technical skill here, and I believe that of all the covers I received his finishing technique was the most professional. Look at the beautiful stuff going on within Cable's right arm and in all the background details. The use of blacks and separation of form is really very nice. His Cable wasn't quite beat up enough, reeling and fatigued, to fit the bill, but really an outstanding job. I only wish there could have been two first place winners. Great job, Gerry! Keep up all the good work.



## DOING THE CABLE COVER

When you are faced with a cover assignment, there are three very important factors that you have to keep uppermost in your mind:

1) Clarity of design, 2) stunning visuals, and 3) implied story or action. The first point makes the cover easily seen from a distance and should make it jump out from all the other comics surrounding it on the rack, the second point causes the kids who notice it to reach and grab the book off the rack for a closer look, saying, "Way cool..." and the third point hooks them on the action or story thinking, "I gotta see how/why this happened or what happens

next..." (At least, this is what we hope happens; it's what we all strive for). If you can accomplish at least two of these things, you've done really well. If you can hit all three, you've created an excellent cover!

Here we have a rough for the Cable cover. I had a very clear idea of what I wanted, so I worked a rough out quickly, keeping things simple. With this cover, the visual generated by the description was very strong, and there were not too many different ways to approach it. I chose a simple triangular design, everything moving inwards and upwards to cable, thrusting him up out of the bodies, separating him from the tangle and popping him to the forefront. He also would thrust through the title tying everything together in a nice, simple, powerful package.



## ROUGH PENCILS

Here we have a small reduction of my rough pencils, which were drawn on tracing paper. This stage took me about five hours, about half of that time was spent figuring out Cable, the other half was spent roughing in the bodies and weapons. Time became a very constraining factor at this point, so instead of throwing another piece of tracing paper on top of this and drawing out cleanly all of the detail (i.e. exact facial features, armor, shell casing, etc.) I had to throw this onto a lightbox and just go to town with a final line finish pencil. Below are the results...



## THE CABLE COVER

Note on the finished cover how the details were added, how the lines were cleaned up, how things were slightly adjusted. When finished-penciling a drawing, care must be taken to keep things clear. Exact linework is not always necessary for an inker, though I prefer it to retain as much control over the final printed version as possible. Well, Stephen, I hope you like the cover because your hard work has paid off.

## CLOSING

Well, that's the end of the Cable cover contest, almost! Brutes and Babes has taken over the Amazing Art section this month, so that they could show you 13 more beautiful Cable covers! Now without further ado, turn the page for Brutes and Babes' assault on Amazing Art!!!







# Amazing



## Cable Contest Runners-Up!

### **Raff Ienco Hamilton, Ont.**

*Wizard and Bart Sears would like to thank all of the readers who participated in the Brutes & Babes Cable Cover Contest. All of the entries we recieved were excellent. The following pages are a special Amazing Art section devoted to the Contest entries. If you're an artist and would like to show Bart Sears what you can do, send it to: Bart Sears' Brutes & Babes, P.O. Box 5001, Monsey NY 10952-8001.*



*Raff did a nice crisp, clean cover with good separation and use of blacks. His ink lines are crisp and clean. Cable could have been a little less ready for action. But all-in-all a great job!*

### **Vandy Quince Oakpark, MI**



*Vandy did a nice-looking Cable cover. Here we have a very good rendition of Cable, although, as in several of these covers, he's not quite as hunk up and fatigued as he could be. A good basic structure, though the arms are a little weak in form. Nice job, Vandy!*

### **Wilfred Santiago Rio Piedras, P.R.**



*Wilfred did a nice, stylized rendition of Cable on this cover. His basic proportion seems sound, although the bodies at the bottom of the page are confusing and unclear. Good job, Wilfred!*





**Bill Thomson  
Bristol, CT**

Bill has created a very solid, very clear rendition of Cable, with a very striking, quite well-done use of blacks. It would have been nice to see a few more bodies and details as described in the Cable cover description. Very nice job, Bill!

**Ed Kotlan  
New Berlin, WI**

Here we have a very powerful, dynamic design with Cable really thrusting forward in a nice forced perspective. Although the rendering is a little unclear when we get down to Cable's mid-action/high area, and I am not quite certain if he's crawling over a pile of debris or armored figures, it has a good flow to it.

A very forceful looking piece, Ed. Keep it up!



**Tim Townsend  
Florida**

Here, Tim has created a nicely designed, nicely laid-out cover. The foreground figures are a little stiff and Cable is a little too active and doesn't look quite beat-up enough, but the penciling is tight and clear. A beautiful job, Tim!





### **Edward Morges New Rochelle, NY**

In this Cable cover, there are some areas that are beautifully drawn and rendered. However, there are also some areas that are very inconsistent. Edward has done a very nice job with the main figure of Cable (with the exception of some of the metal texture), rendering much of his musculature with a very fine cross-hatch. Very nice! In reduction, I fear that a lot of this rendering will close up, creating an odd array of patchy blacks. Very fine work here, E.D. Keep it up!

### **Vinton Heuck Tomwater, WA**

Vinton has done a very nice, highly detailed cover. His basic structure and the pose of Cable is quite well done, but the fine work of his inking is so similar throughout that it makes the piece very difficult to look at and, with the exception of the shadow behind Cable on the wall, nothing truly separates. This makes for a very busy, visually hard-to-discern piece. Keep working, Vinton. This is very accomplished. Good luck!



### **Shelton Leong Pinole, CA**

I hope Shelton's piece reproduces—his pencils were so light and fine at times they were difficult to see. His penciling style is a little loose but there looks to be some very nice stuff going on here. Shelton, it looks like you have some sort of design background. I'd be curious to hear if that's the case. Nicely graphic, good layout. The figures at the bottom are quite readable. If anything, Cable's a little too calm and relaxed. Good job, Shelton.



**Robert E. Brown Sr.**  
**Dalton, GA**



Here is one head up, mess-looking Cable. The basic design and drawing of this Cable cover is nearly done. The rendering, however, allows for very little separation as the line work is too similar throughout the piece, making it difficult to see and separate. Robert, you've created a nice looking piece here—with a little more attention to line weight and separation of foreground, mid-ground and background, I think you'd be doing some really great stuff.

**Roger Peterson**  
**Mt. Joy, PA**



Here Roger has done a not clean, crisp, clear job. His pencil styling is fairly tight for the most part, although there are a few rough areas. The Cable figure has a nice feel to it, good basic structure and a good use of blacks. Although some of the figures on the ground seem very stiff and unnatural. Good use of blacks for separation throughout the piece. It would be very interesting to see this piece inked. Roger, keep drawing!

**Ken Lashley**  
**Mississauga, Ontario**



Here we have a good, simple, striking design for the Cable cover. Ken's basic structure seems very sound and his line work is interesting. Although, mixing himself in this case, the work came out somewhat confusing and hard to separate. Separation is very important in inking, and I'll go into that further in a future Brutes and Babes. Ken, I would have been very curious to see the pencils on this piece. Keep working hard, this shows a lot of promise.

**Doug Lau**  
**Bakersfield, CA**



Here we have an interesting view of Cable. This is one of a few entries that did somewhat of a down shot of the subject. The pose of Cable is active and different, although the basic drawing is a little rough and a little rubbery, the structure across sound. Nice job with the use of blacks, both in separation and with shading. This piece has a nice feel to it, keep up the good work, Doug!

**Well, that's really the end of the Cable cover contest... I'd like to thank all of you that entered once again for all the time and creative energy you spent, you all did a really phenomenal job. Thanks! Keep your eyes peeled for the next powerful Brutes**

**and Babes art contest, bigger and better with more categories and prizes! For now, tune in for Brutes and Babes next month where we delve into inking, with two possibly famous, certainly talented guest inkers! 'Till then, keep drawing!**



# My Kind of HERO

To help promote the creation of new characters, and to motivate creators to use their imaginations, Image Comics and Wizard Press will award a Gold Foil Supreme 11 and a set of the Gold Foil Wizard Comic-Con trading cards, to every My Kind Of Hero published!

## THE FLAIL & DR. GOOD VIBES

*Created by Aaron Leuchner, Pittsburgh, PA  
& Jason Miles Herber, Farmingdale, NJ*

**SECRET IDENTITY:** Orville and Edmond Howe (respectively)

**CURRENT OCCUPATION:** Professional crime fighters

**CITIZENSHIP:** United States

**LEGAL STATUS:** No criminal record

**MARITAL STATUS:** Single (both)

**BASE OF OPERATIONS:** Pittsburgh, PA

**HEIGHT:** 6' 2" & 6' 0"

**EYE COLOR:** None given (both)

**AGE:** None given (both)

**POWERS:** Flail's body is composed of synthetic materials giving him stretching abilities, increased strength, and near invulnerability. Dr. Good Vibes has an incredibly disciplined mind, and telepathic spell-casting abilities.

**ORIGIN:** Dr. Good Vibes gained his spell-casting abilities by searching for, and then studying, ancient runes of power for many years of his adult life in Asia. After extensive practice, he is now disciplined enough to use the runes effectively. When he returned from Asia, Edmond (Dr. Good Vibes) found his brother living in the family house with amnesia. With the aid of Edmond's telepathy, most of Orville's memories were restored, except the origin of his synthetic body. Together for the first time with their new abilities, they fight for justice and to deter crime as the team called Damage Control.

**WEIGHT:** 230 lbs. & 160 lbs.

**HAIR COLOR:** Dr. Good Vibes Brown

**HAIR:** None given



## FLY SLAYER

*Created by Bill Assett, Ft. Ord, CA*

**ALIAS:** Sortie Grant

**OCCUPATION:** Combats mutant insects and evil

**MARITAL STATUS:** Single

**BASE OF OPERATIONS:** Air-Mobile

**RACE:** Unknown

**HEIGHT:** 2 meters

**WEIGHT:** 361.991 kg

**AGE:** Unknown

**EYE COLOR:** Unknown

**HAIR COLOR:** Unknown

**PHYSICAL ABILITIES:** In his armored form, the Fly Slayer can lift up to about 55 tons, and has a twin turbine water combustion afterburner jet engine. The armor also affords two forearm variable caliber weapons pods. Each pod fires variable caliber chain guns, singly or automatically. Plus each pod contains a variable caliber recoilless cannon also with selectable firing speeds. All weapons are laser guided and triggered through mind-link.

**ORIGIN:** In the year 2099/2 the Earth has been overman by insects mutated due to toxic pollutants, the most vicious being intelligent, mutated house flies. Sortie Grant, as a young Special Forces sergeant, volunteered for the Fly Slayer Corps. After being biogenetically welded into his battle armor, Sortie set out for adventure and combat. But a freak microwave oven accident sends Sortie back in time to the year 1995. Suddenly he realizes that now he can stop the flies before they even exist!





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**CHU CHU**



**HATTIE**



**JAKE**



**MILO & OTIS**

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**Look Familiar? c/o Wizard Press, P.O. Box 5801, Monsey, NY 10952-0001**

If you spot your little critter here, write us at the address above and send in your pet's name, along with what issue you spotted him in. If you do, we'll send you and your pet some cheap gift or something. Just think—they'll be forever.

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# HOT SHOTS



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to another season of adventures this fall. Hope you didn't miss Harrison Ford's cameo appearance as the 50th Indiana Jones on the mid-season opener of *Young Indiana Jones* on March 13. ABC was trying to pull the series from the ratings dump with a two-hour film and Ford was brought in, supposedly as a one-time stunt. They've now scheduled the series in the dead-dog position of Saturdays at 9pm, in what is seen as a deathwish move. Watch for Max von Sydow (*Ming*) the Merciless in *Flash*

Hope you didn't miss Harrison Ford's cameo appearance as the 50-ish Indiana Jones on the mid-season opener of *Young Indiana* on March 13. ABC is trying to pull the series from the ratings doldrums with a two-hour film, and Ford was brought in, supposedly as a one-time stunt.

They've now scheduled the series in the dead-dog position of Saturdays at 9pm, in what is seen as a deathwish move. Watch for Max von Sydow (Ming the Merciless in *Flash Gordon*) to guest-star as Sigmund Freud in one uncommitted episode.

MCA and the Canadian company Atlantis are developing William Shatner's *Telstar* series as an hour-long weekly syndicated series for this fall. Shatner will be involved in the series, most likely directing.

My Paramount spies tell me there's good news for the future of *Star Trek: The Next Generation*. Paramount is busily signing the regulars up for a seventh season of the hit show. But what about the star's hopes for more money or freedom? It seems that the *Enterprise* crew was told that if they wanted to be in the new *ST: TNG* film, to start production sometime this year, they had to continue on with the series! Rick Berman will be writing and co-execute producing the *ST:TNG* film, the first in a planned franchise. Publicists won't confirm or deny this, only saying that negotiations are ongoing.

And what will happen when this *Enterprise* crew is shuffled off to film-dom? Word is that Paramount will replace the crew with yet another new *Enterprise* crew.

*Meanwhile, Star Trek: Deep Space Nine* is doing gangbusters in the ratings game. Unfortunately, while the characters are interesting, and the personality conflict refreshing, my take on the series is that I'm not too distressed if I have to wait a few days or weeks to watch the videos. So far the series has lacked a lot of excitement; after the boringly padded opener, it hasn't quite taken off from the string block.

With nine *Star Trek: Deep Space Nine* episodes in the can, part of March and all of April will be reruns. The season's twenty episodes are being paced out slowly.

Stephen King's *The Tommyknockers*, a four-hour mini-series, will air on ABC on May 2 and 3. Directed by Britain's John Power (*Charles & Diana: Unhappily Ever After*) who replaced Lewis Teague, the film is scripted by Larry Cohen. L.A. Lou's Jimmy Smits plays alcoholic poet Gard Anderson and Marg Helgenberger (*China Beach*) plays children's writer Bobbi Anderson, both of whom must battle the weird force emanating from an object buried deep in the woods.

I've got another Hollywood Heroes scoop: Stephen King's *The Stand*, scripted by King himself for an eight-hour mini-series on ABC, is filming as of February 16! Mick Garris, who also directed King's *Sleepwalkers*, is doing the duties on the five-month shoot in Utah. *The Stand*, will air in early 1994, most likely during February or May sweep weeks.

"But who's in *The Stand*?", cry millions of fans? You read it here first! Jerrey Sheridan (*Shannon's Deal*) is the satanic Randall Flagg, while Ruby Dee is the angelic Mother Abigail. The rest of the cast is peppered with familiar names as well: Gary Sinise (*Of Mice and Men*) is Stu Redman, Molly Ringwald is Frankie Goldsmith, Rob Lowe is Nick Andros, Diane Lane (*Streets of Fire*) is Julie, Laura San Giacomo (sex, lies, and videotape) is Nadine, sometimes comic book scribe Miguel Ferrer is Lloyd, Matt Frewer (*Shaky Ground*) is Trashcan Man, Ray Walston (*Probie*) is Glen Bateman, Corey Nemeo (*Farther Left*) is



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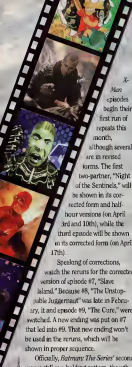
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& **BRUCE McCORKINDALE**

COMING IN APRIL FROM MALIBU COMICS!







X-Men episodes begin their first run of repeats this month, although several are in revised forms. The first two-partner, "Night of the Sentinels," will be shown in its corrected form and half-hour versions (on April 3rd and 10th), while the third episode will be shown in its corrected form (on April 17th).

Speaking of corrections, watch the reruns for the corrected version of episode #7, "Slave Island." Because #8, "The Unstoppable Juggernaut," was late in February, it and episode #9, "The Cure," were switched. A new ending was put on #7 that led into #9. That new ending won't be used in the reruns, which will be shown in proper sequence.

Officially, *Batman: The Series*' second year is still in a holding pattern, though all involved are hopeful that it will return. Similarly, both the *Columbus* and *Robin*

spin-off shows are in status.

After a February sweeps month that didn't quite herald all the new episodes it was supposed to, Fox has an all-amen March and April. The prime-time *Batman* episodes are planned to end on March 14, so unless the contract is renewed, any new shows will be on the afternoon version. May sweeps will bring the final nine *Batman* episodes, including Rha's Al Ghul and Talia in the two-part "The Demon's Quest," Clayface in "Mudslide," Mase Zeus in "Fire From Olympus," Batgirl in the two-part "Shadow of the Bat," "Paging the Crime Doctor," "Read My Lips," and "The Worry Men."

Work is proceeding apace on the 70-90 minute *Batman: T/S* film, "Masks." The story is very serious, spotlighting the Joker and a mysterious woman from Batman's past. *Batman: T/S* "Masks" will be released on video this Christmas.

No news on Fox's in-development series based on *Eternity's Demons* for *Hire*, planned for a Saturday time slot this fall.

## FEATURE FILMS

The biggest news of the month is the teaming of Steven Spielberg and Rob Liefeld on a big-budget Universal film. Liefeld will develop, design, and produce *Doom's IV*, a SF superhero adventure with elements of genetic engineering and ecological collapse. *Doom's IV* will also be a comic book later this year, and the first issue may be written by Spielberg himself. No news on whether or not Spielberg

will direct the film, but you'll hear as soon as we do! Rob's not the

only imaginer with his toes in the door at Hollywood. Jim Lee is talking with some big name stars about a project, while a *Spawn* movie is rumored to be in development as well!

Comic writer Cary Bates has written and revised the script for *Superman: The New Movie* which may start production this spring. The story pits a shrunken Superman's battle against a newold version of Brainiac. Some of the story elements may reflect current *Superman* comic continuity. The entire *Superman* cast of the past may be replaced, but this hasn't been decided yet. The film's budget is \$35-40 million, which could pay for a lot of special effects.

*Superman: The New Movie* is the next film on the Salkind slate, as evidenced by their secretary's phone greeting—"Great Krypton Productions," she chirped when I called recently. With announcements of cast and director expected by the end of March, production is to start this summer, for a mid-1994 release.

A producer is shopping Hero Comics' *Captain Thunder & Blue Bolt* around studios for a feature film, though no one has bitten yet.

New Line's *Jason Goes To Hell: The Final Friday*, the last *Friday the 13th* / Jason Vorhees film has been pulled for its initial release date in both theaters and comic book stores. Originally to debut in March, the movie's been pushed back to Friday, August 13th. As if that weren't coincidence enough, that's exactly thirteen years to the day since the first film was released!

On New Line Cinema's 1993-94 film schedule are several genre movies. *Man's Best Friend*, with Billy Sheedy, Lance Henriksen, and a killer cyborg dog (due September 17th); *In The Mouth Of Madness*, directed by John Carpenter, concerns a horror writer who holds the key to the world's salvation; *So Help Me God*, written by Larry Cohen, where a possessed man is put on trial; *Dark Horse's The Mask* will be directed by Chuck Russell from Mike Werb's script.

New Line also announced a new *Nightmare On Elm Street* film to be shot this year for a 1994 release. But wasn't Freddy dead? He is, but returning creator Wes Craven should be able to pull more

First glimpse of the low-budget, great-looking (here anyway) *Fantastic Four* movie







Elder Dean looking a helluva lot better than anyone imagined in a low action movie.

"If that ball comes in my yard, I'm keepin' it"  
The Jeweler, F.F.'s bled them.



then a few surprises out of this one. He'll both write and direct the seventh Freddy film.

No news on Universal's long awaits *The Shadow* film, now set to star Alec Baldwin as the laughing crimebuster. Russell Mulcahey (*Highlander*) will direct the film from David Kepp's script.

Stephen King's *The Dark Half*, a semi-autobiographical story starring Timothy Hutton, will finally be released on April 23, years after it was finished. Watch for it. It's supposed to be one of the "good" King films.

Savoy Pictures has announced their 1993 film slate, and it's got Marvel's Sorcerer Supreme on it. You'll recall that I've reported Wes Craven as the director of the upcoming *Dr. Strange* film, and he's to start work on it soon. According to their publicist, a treatment is being prepared for the script, and no pre-production slate has been set.

While Richard Donner's *Arise* Rice's *The Witching Hour* was put on hold last month, another project of Rice's is going ahead. *Interview With A Vampire* is to begin filming

shortly (concoctually before May), directed by Neil Jordan (*The Crying Game*). This Gefen Production is slated to star Brad Pitt (*Cool World*) as Louis, and negotiations are underway for Daniel Day Lewis to play Lestat!

The second ooey-lenda-kooly monster family film is now called *Adrian's Family Values*. Written by playwright Paul Rudnick, the satirical film is due on November 19, narrating the original film cast.

Bob Evans has begun work on *The Saint*, complete with a cameo role by original star Roger Moore.

A once-in-production film has returned with the best title for a low-budgeter I've ever seen: *Night of the Day of the Doom of the Son of the Bride of the Return of the Revenge of the Terror of the Attack of the Evil, Mutant, Hell-bound, Zombified, Flesh Eating Sub Humanoid Living Dead Part 4*. It's sup-

## MAKING TURTLES TALK

Last issue, I started giving you an exclusive backstage tour of the production on *Teenage Mutant Ninja Turtles II* (which has now dropped all of its various subtitles: *A Faithful Fable*, *The Sacred Scroll*, *Of Death*, and *Back in Time*) filming in Astoria, Oregon; the crew was set up in an abandoned military base, with sets and shops in airplane hangers.

The Turtles were built for this film by AI Effects Company, a robotics specialist force from Hollywood. Eric Allard is the President of the company, and on *Turtle II*, he worked with Rick Straton to create the Turtles anew. Unable to use the costumes or designs from the two earlier films, all effects had to match the characters closely, while trying to improve the movements. Allard found making the new Turtles creatively difficult. "We had to join our skills together and match the characters to what was done before," he says, "without using Jim Henson's designs. We used more advanced technology to make their movements cleaner and more refined."

Allard and Straton had plenty of experience to work from. The two of them have worked individually, or together, on such films as *Shogun*, *Black Hole*, *Short Circuit II*, *2.02*, *Dark*, *Irish*, *G. I. War*, *Warren*, and *Alien Nation*.

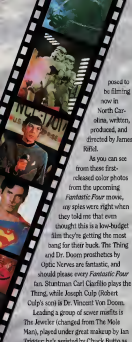
The Turtles have several suits; the "Hero" Turtles have the motors in the head, and their shell hides the battery pack; the "Shun" Turtles have no motors, and are used for falling or riding scenes; the "Kang" Turtles also have no motors, and are used in the fight scenes. The suits are already deteriorating by the time they come to the set, and each must be washed after use and hung in plastic. With eight suits per Turtle, two are ready to wear, two are being worn, two are in for repair, and two are drying! There are 72 complete Turtle suits, and 25 animatronic heads!

The mechanical system has a multiple radio frequency unit (3 per puppeteer, 2 per Turtle), which is more mechanically reliable than past designs. Having eliminated most radio interference has allowed the AI Effects men to go "beyond cable control and into radio-controlled autonomy." Straton explains that this is good for the production "because it means there are less people to deal with, and you get an improved performance."

Splinter, the rat leader of the Turtles, is the only character that is still cable-controlled. The five-foot rat has cabled hands and arms, operated from the sides, a remote control face, and a puppet-like neck and head. With sensors everywhere underneath the fake fur, Splinter can be as expressive as any human actor.

"Doing *Turtles II* has been a challenge," admits Allard. "Getting everything done on time with the short schedule, and getting things in on budget, have all been difficult. However, we have some of the best creature-controllors in Hollywood, and it's going to show up on the screen!"





posed to be filming now in North Carolina, written, produced, and directed by James Rifkin.

As you can see from these first-released color photos from the upcoming *Fantastic Four* movie, my spies were right when they told me that even though this is a low-budget film they're getting the most bang for their buck. The Thing and Dr. Doom prosthetics by Optic Nerves are fantastic, and should please every *Fantastic Four* fan. Stuntman Carl Clarifio plays the Thing, while Joseph Culp (Robert Culp's son) is Dr. Vincent Von Doom.

Leading a group of sewer misfits is The Jeweler (changed from The Mole Man), played under great makeup by Ian Trigger; he's assisted by Chuck Butto as Weasel. For those who've missed our earlier updates on the leads, Alex Hyde-White (son of *Buck Rogers*'s Wilfred Hyde-White) is Reed Richards, Rebecca Staab (Jill) and the new *Dark Shadows* is Sue Storm, and Michael Bailey Smith (an ex-Dallas Cowboy) is Ben Grimm and Jay Underwood (*The Boy Who Could Fly*) is Johnny Storm.

*Fantastic Four* is in post-production as you read this, directed by Oley Sassone (*Blood Felt It*), from a script by Craig Nevius (*Happy Together*). Producer Roger Corman hopes to have the film in theaters this fall. Next issue we'll show you more photos of the heroes in costume!

Jim O'Barr's moody *The Crow* is said to be startlingly faithful to the comic series. Now filming in Los Angeles with Brandon Lee (son of Bruce Lee) playing the title character, *The Crow* is directed by Alex Proyas from a script by shock



meister David Schow and John Shirley, for Paramount.

Look for the following genre film premieres: the Sharon Stone horror film, *Silver* (May 21) Universal's huge *Aerospace Junk* film (June 11), and Arnold Schwarzenegger's *Last Action Hero* (June 18).

## VIDEO, THEATER, & MUSIC

*Tales From The Crypt* is marked not only by its distinctive Danny Elfman score, but by its use of original scores in each episode. Giant has released a *Tales of The Crypt* soundtrack on CD and tape, featuring some great mood music by Elfman, Ry Cooder, Jan Hammer, Steve Bartek, and Jimmy Webb. It also features a rap song performed by the Cryptkeeper, called "The Crypt Jam." With the exception of that last track, this is good music to read your latest Vertigo comics by.

The Sci-Fi Channel will be releasing

"Well, we could go get a pizza"  
Reed Richards, Ben Grimm and Vincent  
Van Dine in happier days

home videos beginning in mid-March. The first release will be a two-video Dr. Who set, called "The Baker Years Commemorative Set." An entire line of videos will follow later this year.

Thus the sun sets on yet another episode of *Hollywood Heroes*, the most complete news column sci-fi/fantasy/super-hero/science news column on the planet. Be back here next month for more exclusive news, exciting reviews, and special surprises. We'll see you then, right here at *Hollywood Heroes*!



It's all fun and games until someone's head is ripped off.  
Rick Stratton holds Rolf's head as Splinter and Eric Allard  
(owner of All Effects) gawk at the uneasy sight.





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## WILDC.A.T.S: THE TRILOGY • MAY '93

STORY BY DAFYDD WYN AND BRANDON CHOI

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PHOTO BY GREGORY

## By David Quinn

**W**ell, I've got something I've been looking forward to dropping on you, not so much an announcement as a full-body sigh of relief. The first draft of the *Faust* film is off this desk. It's outta here! Papa's Still Got a Brand New Bag! Pardon my ejaculatory exclamation; it's taken me four months to steal four weeks at the keyboard to transform what I used to call *Faust: The Garbage Draft* to something I'll let Hollywood's Endless Meeting

Zone call *Faust: Draft One*.

Of course, as I shipped it, there wasn't a scene, there wasn't a page I didn't want to get back into, at least to polish. But writing—unless we're talking about writing done purely for oneself—is also about letting it go.

Even knowing that I'll get back in there, I have to let it go to co-creator Tim Vigil and the production team. Vigil's notes, and eventually his designs and storyboards, need to be as fully interwoven with my work as our collaboration on the comic, or we know this just won't be *Faust*. We've both been promising since we first started getting offers: We're doing everything we can to keep the *Faust* film from becoming a joke. You've seen my cheeky smirk in *Wizard* glossy...you haven't caught my pit bull mode. Do I hear, "It ain't over yet?"

You know the old line, "I don't enjoy writing, I enjoy having written". Sometimes that's true. Truth is,

I was dying to let this one go, but the scripting just felt...infinite. Endless. I'd get one scene to flow, but hearing the wailing anguish of another one on fire would distract me. Also, since this was my second screenplay, I suffered a neophyte's over-anxiousness to over-clarify, "idiot-proofing" the plot.

Eventually I just got to playwrighting roots, got over trepidations with handling a hundred scenes at once, and just did it a scene or three at a time. Thankfully, my collaborators have promised to let me come back to the pure exposition scenes later. Sounds easy to me now, but I was dying a few weeks ago.

See, what I'm after is a live-action translation of *Love of the Damned* to film. Think the ticket-buying public wants a butt-breaking epic longer than *Malcolm X* meets *Gandhi* *Downfallen*...like at Tara? (Not implying historical weight, friend, just hours in your seat.) In the interest of saving me long hours staring at the word processor, my next screenplay might be an original—I had to keep forgetting all about the huge timespan of the graphic novel, literally, but still be true to it in detail and spirit. Scenes, even characters get combined...but I bet I didn't cut what you'd assume I'd cut.

And if it wasn't the big things, it was the little things. There was an opening scene—from the comic, almost literally—that our director believed was cluttering the entry into the story. But for me, it's the window through which we crash into *Faust*'s world, Manhattan-as-Hell, its very specific slice-of-life cast, and especially it's darkly irreverent eye on our culture, our heroes, our taboos. You know, it's humor. (Non-readers scared away by the surface won't know what the hell I'm talking about, but you know what I mean by humor, don't you?)

For me, without that scene, the animal had not only no bite, but no backbone! Here's what I learned...I couldn't get to page three sacrificing that "unnecessary" opener: Leave it in. We'll take a meeting and (take a meeting later). So I wrote the thing on borrowed time from comics scripting, carrying it with me to conventions, dreaming about it while handling other work, getting behind in just about everything but my taxes, thank you, IRS, and I got it off to California. And collapsed in an Alka-Seltzer cold medicine haze, my body finally acknowledging that mega-bug that blasted everyone who crammed themselves into January's New York con.

The second most frequently asked *Faust* film question, right behind, "When?" is, "How are you going to do *that* as a movie?" With furrowed brow and emotional voice-tilt, the questioner exposes that "that" means graphic violent sexual material that's essential to both character and story.

It's been a while since anyone in comics has hidden behind the knee-jerk reflexes, "gratuitous," but now that the story's edging into other media, we're waiting. I have to call it a reflex, for "response" implies thought. "Gratuitous," which means, literally, "free," has been abused to denote "unnecessary," and connotes "too much." The world's lost meaning. I overdid it, substituting "more than I'd like to see right now:



for the G-word. Isn't that what they are really spewing?

To answer "how?," I usually say: "Same story, different camera." No space here to analyse our hypocritical rating system—check out Stephen King's piece in 1991's *Countdown*, a brave and educational anti-censorship forum that deserves your support—but *Frost* seems one of those independently produced features facing a menu of ratings for a menu of cuttings. I'll order NC-17, but you're welcome to an "R of the day." Wasn't *A Clockwork Orange*—which happened to be withdrawn from release by its creators in its own country—rated X upon arrival? And I saw that one in school. While I've got all this breathing room this month, I'll mention a few other odd little edges. One's a darker place than *Frost* I inhabited last year, to write, and am now re-entering as I see the art breakdowns returning to me from the cool hand of Gil (*Fast Forward*) Ashby via Tundra Publishing.

I say a darker place because we may want to believe that what we are seeing is a fantasy, but it's grounded in something real—something we can't forget. The horror of the mundane can, at times, choke you with a deeper fear than all the Halloween costumes that make up the genre.

Michelle is a dancer/choreographer. Her chosen form of expression brings her few measurable rewards, but is vital to her identity. Her friend Janine wishes her work wasn't so "offensive," but she won't censor herself. "There's no safety possi-

ble," the dancer believes, "Without an element of risk." Sound familiar?

Identity is what's at stake. What begins like a farce turns the choreographer's deepest, life-denying fears into nightmares...nightmares that dance around her, threatening to obliterate her. She's visited at her new dance studio. Not that these visitors are monsters, far from it—they are decent, soft-spoken, respectable-looking people. The last thing they would want to do would be to offend anyone. A soft, subtly threatening Parcel Service Man, two auditioning dancers—or are they torturers?—Ms. Werner and Ms. Goode, an overwhelmingly expressive loving "husband," Russel Floodie, and, what Michelle loves and fears the most...a four year old "daughter," Emily.

They gently, then not so gently, assert themselves into Michelle's life, forcing her to admit that she isn't "gratuitously" rude Michelle after all, but a decent woman who wouldn't embarrass or challenge anybody—Teresa Floodie, housewife and mother.

Michelle, who tries to shock her friend by toying with the idea of decorating her studio with "a wreath of razor blades," sees the world as one great fascist plot—straight out of the mostly vague, but sometimes very specific memories handed down to her from her parents...who were survivors of the Holocaust. She is holding a secret holocaust of her own, a paradox of self that's keeping her surviving, but hardly living. Tonight's horrors—in five black-and-white chapters—force her to deal with it. Oh yeah, the book's called *I am the Public*. Because you are.

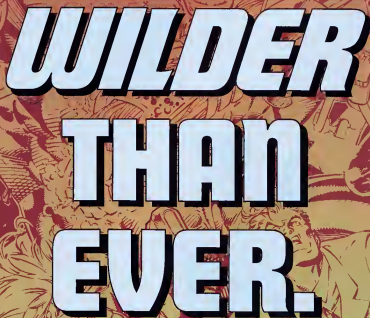
If my non-stop psychodrama an' politics gets too heavy, you're welcome to jump back into the cozy safety of the urban gothic. Like the haunting John Belton image that's giving your eyes a rest from my small print? That's all you can see—for now—of *Nightvision Intermezzo: Bette Noir*...but here's a story behind the story.

Even before Anne Rice, but especially since her sustained impact on fiction, I've known many Vampire Wannabes. From the college literary underground through the hardcore of New York Music to the never ending freakshow of comics fandom, they are, if you'll forgive the reference, Legion.

You know, "I'm an actor/stripper/comic shop owner/etc. (heard 'em all), but I'm really a vampire." Even my loan officer at the bank rolled her eyes dreamily when I mentioned *Nightvision*—it isn't even a vampire book, though the confusion is common.

It's one of those mad, inescapable facts of life here: We need to know that there are vampires, not just to have sexy, scary monsters but I believe, to have the hope, the salvation they've come to represent! So, you see this painting on an Atomika/Rebel book next summer, take a look at the tale within. You know someone like Bette Noir. The alternative is reality...and that's really scary. ☆





# ***WILDER*** **THAN** **EVER.**

TOO LATE,  
KE! THEY GOT  
ER ALREADY!

ZEALOT!

THERE'S  
TOO MANY  
OF 'EM!

WE GOTTA  
GET OUT OF  
HERE! BEFORE  
THE REST OF...



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W

hen Jae Lee took over the art chores on Marvel Comics' Namor, the Sub-Mariner from veteran John Byrne, it might have been predicted that fans would be disappointed. After all, an unknown was stepping into the shoes of a long-time fan-fave.

But—in a reaction surprising to all but the Marvel staffers who were already touting Lee as the next “hot” artist—

Jae Lee's art was well-received and has led to bigger and

better assignments for the youthful pen-

ciler, including an upcoming

stint on Spider-Man and a

couple of impending

Image projects.

By

Patrick Daniel O'Neill



# Jae Lee:





**B**orn in South Korea in 1972, Jae Lee came to the United States in 1974, with his family. He began his art studies at the Art Institute of Atlanta. "I dropped out after about four months," he explains, "because it was a commercial art school and that wasn't what I wanted to study at that time. I wanted to transfer to a better school, but at the time we didn't have the money—so I needed to get a job. On the insistence of a friend, in 1991 I went to New York to a comic-book convention, and I showed my portfolio around...and I got a job! I got sidetracked...because I've been doing this ever since."

Lee's first professional assignment was to finish up a Beast serial in *Mammoth Comics Presents*, a break that probably got more attention because it appeared in the same issues as the Sam Kieth Wolverine story. "Rob Liefeld did the first two parts of the Beast serial, and I did the last six parts," Lee recalls. "After that, I went on to do *Namor*—I've been on that for about a year now." In the meantime, he filled in on *X-Factor* during the "X-cutioner's Song" crossover, and now he has latched onto some impressive future assignments.

"Rob Liefeld called me up and asked me to do a pin-up...and that slowly evolved into a one-

shot," Lee says. "I was excited about that...and then it turned into a limited series. That's how *Youngblood: Strike File* came about."

A four-issue mini-series, *Youngblood: Strike File* is designed as a place to spotlight the most popular members of Liefeld's government supersteam. "The first three issues will feature Chapel in solo action, along with Diehard. Diehard will be written and drawn by Liefeld, and inked by George Perez; the Chapel piece will be written by Rob and drawn by me. The Chapel story is a prelude to upcoming issues of *Spawn*...where we reveal who killed Spawn," Lee notes.

Lee describes the mercurial Liefeld's plots as being not unlike the man himself. "Rob sent me a plot and it was very interesting. He has a lot of ideas and a lot of them are real exciting stuff. That reflects his personality, because he's always bouncing off the walls—and his plots show that.

They're just full of energy."

Asked where his dark, almost geometric style comes from, Lee laughs, "It comes out of my soul." After a pause, he continues, "I'm just experimenting right now. I've been picking up different influences along the way. When I first started *Namor*, I was using a very design-oriented technique, probably because of my training as a commercial artist and design student. I was playing with geometric shapes, not a lot of detail—simple silhouettes and stuff. Then I got into Bill Sienkiewicz and Simon Bisley, when I started inking my own material. That's when you can really expand on the techniques you use in penciling and try to adapt them to the inking stage. When you ink your own stuff, you have total control over that. It's true, my stuff

**NO Relation**  
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has gotten a little too dark, perhaps—so much so that you really can't tell what's going on. Some of that has to do with the fact that I have to do this stuff really, really fast."

Fast, indeed. "I can range up to eight pages a day, pencils and inks," Lee says of his rate of production. "Ideally, I want to do a page a day. I've recently quit *Namor* and that relieves a lot of the monthly stress that I'm under. The projects I'm working on now all have long-term deadlines and hopefully that will let me turn out a page of my best work every day—working only an eight-hour day instead of 15 or 16 hours."

Lee admits that, so far, his influ-

"When I started drawing at 13, I did a dead ringer of John Byrne's stuff. It took me eight years to shake that. Now, I'm not trying to imitate anybody, I'm just trying to do what I like. And I really love Simon Bisley's work."

"Since Image is a company seemingly founded on the idea of the artist-writer, Lee says he'll probably be writing his own book at Image eventually. "I have an idea for the character...but everything's pretty vague right now. I'm shooting for a Christmas release, which is a nice long deadline."

But long deadlines can be a detriment, too, he admits. "I think the

three issues of *Spider-Man* with an Iron Fist team-up, designed to introduce Iron Fist to the wider Marvel audience in the 1990s. After that Iron Fist will move into his own series, written by Marc DeMatteis, with the first few issues also drawn by Lee.

Asked to sum up his hopes for the future, Lee responds, "In five years, I want the character I create for Image to be on its 64th issue, and there will already be two or three movies out and maybe a video game." ★

## ASKED WHERE HIS DARK, ALMOST GEOMETRIC STYLE COMES FROM, LEE LAUGHS, "IT COMES OUT OF MY SOUL."

ences are mostly within the comics community. "Regrettably, I haven't had much experience outside the comics field. If I had the time, I'd love to research other artists outside comics. Sad to say, most of my influences are from within comics.

There's a tendency to be derogatory about people whose influences are only in comics, because it's felt that it's too generic. In my comics, in addition to Sienkiewicz and Bisley, there's a little Larry Stroman...and a lot of Mike Mignola. I'm trying to work a little Jae Lee in there, too," he chuckles.

first issue of *Strike File* shows that. Rob and I started talking about it months ago. I've had the plot about three months...and I'm still in the middle of it. It's definitely my best work but, at the same time, it's very stagnant. The characters don't seem to be jumping off the page. They seem to have an overworked quality—too studied, too controlled. Whereas some of the *Namor* stuff I've done was done pretty fast—as little as four or five days—but there was a sense of satisfaction because I was able to do it fast and still be happy with the way it turned out. I think I definitely need a deadline to get my butt moving; otherwise I won't do it until the last minute," he laughs again.

In the meantime, Lee is also doing a three-issue *Wild C.A.T.s* mini-series, scheduled for May, a prelude to the *Wild C.A.T.s* ongoing series in June, spotlighting Grifter and Zealot in their life before the previous mini-series. He's also penciling







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**By  
Patrick Daniel O'Neill**

# LIEFELD & O'NEILL:

**WIZARD:** Let's start by going over each of the titles in the Rob Liefeld stable within Image Comics.

**Youngblood: Strike File**, I take it this is the opportunity to do solo stories about each of the members?

**ROB LIEFELD:** The series will dwell on Diehard, Chapel, and Bedrock. Those are the primary characters.

**W:** Why those three?

**R:** The bottom line is those are the characters we get the most fan mail on and the most interest in. Since #1, Diehard has appeared in two panels, but the fans want to see more of this guy.

They want to see more of Chapel and Bedrock, too.

But I guess the phrase "by popular demand" explains why we chose those three to feature. On the flip side, there's a lot of meat to these characters, especially Chapel, and it gives me a chance to tie some stuff together and throw a spotlight on them.

**W:** Let's move on to *Bloodstrike*. The idea here is that the government needs an organization to keep an eye on all the super-powered people?

**R:** Yeah. They're like a watchdog organization.

All the parts to the Youngblood family of books will be in place as of *Bloodstrike*. *Battlestone* is the leader of *Brigade*, and *Youngblood* #10 revealed that he was one of the early participants in the Youngblood program, in the Diehard story in *Strike File* #1, there's a project called *Project: Born Again*. The government uses dead shells, dead soldiers, dead mercenaries, and re-animates them to do their bidding. *Bloodstrike* is an entire army of dead guys. They're all zombified, which makes them pretty hard to take out.

Cabbot, the leader of the team, is *Battlestone*'s brother. That gets us into the



"Blood Brothers" are that will run through *Bloodstrike* and *Brigade*. It's about how the government wants Battlestone silenced; he's become too powerful, too much of a nuisance. And they send Bloodstrike to take him out. A lot of the groundwork was laid in *Youngblood* #0. There's a lot of stuff in that mini-series that as time goes on, people will say, "Oh, I didn't realize this meant that."

So *Bloodstrike* and *Brigade* both deal with this Project: Born Again, which will spill into *Spawn* as well.

**Q:** Let me ask something that occurred to me as I read the information about *Bloodstrike*. Is *Bloodstrike* the official name of the group; its designation in government files?

**A:** Yes.

**Q:** Okay—then what kind of a government would give an organization a name like *Bloodstrike*?

**A:** The same kind of government that takes out world leaders in the name of peace and prosperity; the same kind of government that uses government organizations to finance small wars in other countries...

**Q:** It's not so much that it's a name that doesn't fit what the government does

the new *Youngblood* ongoing series as the fall, there will be a new agenda and a new team. Basically, for 12 years the Republicans dictated the kind of team they wanted; now it's the Democrats' turn. Basically, the *Youngbloods* serve as a propaganda device for anybody who's in office. There are celebrities like this in real life, who can do no wrong, no matter what scrutiny they come under. They remain steadfastly popular. That's the *Youngblood* organization.

On the flip side, these are very powerful people who also have great influence because of their celebrity status. *Bloodstrike* seeks to keep an eye on these super-operators. If one of them quits and goes off on his own—like Battlestone—it's their job to take them out. You'll never see *Bloodstrike* in a public forum. They're the silent group, the group that does things covertly.

Since day one, people have asked, "Why is Battlestone yellow?" Battlestone's yellow because dead bodies get yellow; disgusting things happen to dead bodies. Battlestone is basically a walking, talking zombie. So is the entire *Bloodstrike* outfit.

Battlestone doesn't care—if he looks that way, fine. That's the cards that we've

actively producing.

Let me move on now to *Brigade*—which will tie very tightly into *Bloodstrike*, obviously.

**Q:** This is kind of the *Youngblood* corner of the image universe. Everybody has their own corner and you'll see the other books expand as well.

Battlestone was discharged from the *Youngblood* project (in *Youngblood* #0) for unacceptable behavior. They wanted him to go away quietly. Well, he's been anything but quiet and the government wants him taken care of.

Cain and Abel have nothing on Battlestone and Cabbot; these are not friendly brothers. Being on opposing sides is nothing new to either of them. A lot of *Brigade* members get wasted early on, which jumps up right back into Project: Born Again—because Battlestone knows full well that they don't have to stay dead. So he wants to be able to revive them, and at the same time he's being hunted by *Bloodstrike*. Some old friends come out of the woodwork, some alterations are made to existing *Brigade* characters through the confrontation.

*Brigade*'s membership is trimmed down a little bit and more focused: Four or five members is it.

## ROUND II

as it is...Well, when governments are doing things that are mean and nasty, they generally try to give them names that don't sound mean and nasty.

**Q:** I think you're missing something that's kind of obvious.

The government's public team is called *Youngblood*. And *Bloodstrike*—fueled with soldiers from Project: Born Again—was conceived as a watchdog for the *Youngblood* people.

You're seeing something like the fifth wave of *Youngblood* characters. We have a new president and a new administration and...and...and...and...

dealt him. The other *Bloodstrike* members use makeup to hide the way they look.

Keith Giffen will come on as of #2 or #3 and take the whole book over, plotting and directing. I set it up: it's something I'm very anxious to do. Keith has a book called *Trencher* coming out that deals with a guy who revives lost souls; I sat down and explained *Bloodstrike* to him and he got very excited and—as is typical with Keith—a million ideas exploded out of his head.

**Q:** I want to go back to your role on the series you started last December and



It occurred to me that, for instance, Magneto, Quicksilver and the Scarlet Witch are very important characters in the Marvel Universe. The FF, the Avengers, the X-Men—they all run through that door. These are lynch-pin characters. Battlestone is the same kind of figure; I'm trying to set up the same things. We're just a year old and we're not going away and we're making a lot of changes. The more people read and find out what's going on, the more interest they'll have.

I have to be honest: I hate first issues of anything. And you do any first issues



Mutants, X-Force, Youngblood—you have to introduce things, start from there and keep building. I learned last year that you have to have a starting point, you can't just jump into the middle. I think that's what we're doing this year—starting slowly and building. Project: Born Again will touch other books, outside the Youngblood family. It very logically fits into *Spawn*, but I can't give anything else away.

**U:** Let's move on to *Supreme*.

One of the things that hit me about *Supreme*—and excuse me if I get a little cynical here...

**U:** Not you, Pat!

**U:** [Laughter] Hey, after all this time, it's easy to get cynical.

The marketing info for *Supreme* says, "More of the solid superhero action and adventure that fans have come to expect from this title." The first thing that occurred to me—so far fans have only seen one issue of this title, how much have they come to expect?

**U:** You have to understand that wasn't for consumer eyes, it was for retailers.

Because of the late-ness, we took steps months ago. *Supreme* was yanked from the schedule, by me. It was too late to do that for the other books; they were mini-series, *Supreme* wasn't. We didn't solicit it again until we had caught up. We're trying to get the stuff out on time, so there isn't a large gap between issues. It bugs the readers, it bugs us.

I don't know where along the line doing these comics became such an effort, but it has. There's a lot of pressure on us. I don't think any of the Image books, in terms of quality, has gone backwards. The second issues generally look better than the first. If we continue to go that route, we'll be successful—which means our books will have an audience.

Little did you know that you would ask that question and I would have such a great answer!

**U:** We'll go back and talk more about scheduling later on.

The next one I have here is *Prophet*.

**U:** I realized that. *Prophet* is on hold.

**U:** So it's not coming out in May. It's off the schedule.

**U:** Right. It won't be rescheduled until the fall. I had the first issue ready to go, spent the Christmas holidays laying it out, getting it ready—and I realized I had to get my career back in gear.

What got me noticed in the first place was that I could do my books on time. I'm committed to doing that this year, and if that means taking my favorite book off schedule, then that's what will happen. Pulling *Prophet* may have been my first mature decision of the year.

**U:** Let me go back to the more general issues...starting with scheduling.

In *Wizard* #20, you said, "Beginning in March these books will not ship late."

**U:** I've got *Youngblood: Strike File* pages in from Joe Lee that I have to script. I've got my penciled pages that I have to

send to George Perez to ink. We're trying very hard to get these books out on time. That's a March book—as far as I'm concerned, that book's coming out in March.

One thing that sets our books apart is the production values—the coloring. Even people who absolutely hate our books acknowledge that the coloring is superior to most of the other books out there. Unfortunately, we can't seem to expand fast enough right now. We've got guys like Steve Oliff who have been very generous in fitting us into their schedules. The books

look terrific—Steve is a genius. Loving Kindzierski, who heads Digital Chameleon, is also looking to expand. These are two of the only people who do this kind of stuff...and as we expand we're gonna break ourselves unless we find some way to maintain these production values. I've bought several computers myself and I'm trying to get them manned by people who can do the computer separations.

If you want quality stuff, that takes a little more time, and that's something we've all learned the hard way. That's not an excuse for the books being late, but it's one of the things that slows things down a tad.

**U:** As we discussed all those books in the Lickelá/Youngblood corner of the Image universe, you talked about having to build slowly. As I look at the number of books you have announced in the first 12 months of Image's existence—and

what I see announced for the spring of '93—it doesn't feel like a slow buildup. It seems that, instead of allowing *Youngblood* as a title to build and to create a storyline for *Youngblood* as an entity, you kept tagging on new titles that were connected to it, before there was any chance to develop a central core to what you were doing.

**U:** That's a valid assessment.

In the next year, what do we have? The *Youngblood* mini-series has played itself out; the *Brigade* mini-series will have finished; *Supreme* is an ongoing series—actually, *Supreme* is not *Youngblood*-reliant, they just happened to appear in the first issue. We have *Youngblood: Strike File*, *Brigade* and *Bloodstrike* coming out. *Strikefile* is a four-issue mini-series with one storyline that leads directly into *Spawn* #11 and #12, the other story gives a lot of meat to two of the other characters. From there, we won't start *Youngblood* up again until the fall—a span of several months—and *Brigade* and *Bloodstrike* will continue. There will be three ongoing series and scattered mini-series.

Maybe it depends on the day you call me, Pat. On another day, I'd probably say to you, "Why don't we look at another company that just put out a team book and is putting out solo titles from that team every other month—and the book's on issue #37 and almost every single character in that title has a solo series scheduled."

**U:** I know the one you're talking about, and if I were interviewing somebody there, I would have made the same comment.

**U:** We didn't spin Osmond or Chapel off into their own series. We're doing a mini-series that will have ten pages on each of these characters in each issue.

For the record, the *Youngblood* mini-series was a nightmare in the beginning. There were a lot of judgment calls on that book that could have gone better. I think the series wraps itself up very well; I'm very happy with the last issue and I think it sets a lot of groundwork. I think there are a lot of things in the series that are placed there that people aren't seeing.

People tend to dwell on all the negatives and none of the positives. The mail and the sales we got on *Youngblood* warranted another mini-series that dealt with these other characters. To me, the *Aengars* was always about Cap, Iron Man, Thor and the others on an adventure. Cap's solo book, Iron Man's solo book, Thor's solo book—they took care of their private lives. When all the various char-

**Even people who absolutely hate our books acknowledge that the coloring is superior to most of the other books out there.**



acters on my team are together, they are Youngblood. The team book is about the team dynamics. Solo books for each of them would certainly help flesh them out.

I'd say the expansion has ended... and I'll say I don't think it was a quick expansion and you'll say it was. But it's over with, anyway. I'm imploding rather than exploding. I needed the other books to play off; if I had my way, *Youngblood Brigade*, *Bloodstrike* would all be one long story that played off each other. Maybe someday I'll actually fulfill that vision, coordinating them that way. Put them all under the heading of "Triage dirty government books."

I should be feistier with you today!

**Q:** [Laughter] I haven't gotten to the really nasty questions yet, Rob—then you can be feisty!

**A:** Okay, I'll try to get up for those.

**Q:** On the books you've stepped away from—*Bloodstrike* when Keith Giffen takes over, *Brigade* where you're not writing and Eric Stephenson is—what is your relationship with the people who actually are producing those books? Did you lay out—if not a plotline—at least a bible for them to follow?

**A:** Absolutely. I talked to Keith about *Bloodstrike*. He'll lay it out. Four or five years ago I always loved seeing that Keith laid out a book, because you knew you were going to get a solid effort. Any young penciler can work over his stuff with ease. But right now we have to get together and talk about our plans. For the first year, I have definite ideas and schematics.

**Q:** Even if you don't take the credit in this situation, would you be credited as the plotter anywhere else?

**A:** Not on *Bloodstrike*. On *Brigade*, I will probably continue to be credited as the plotter. Keith had such an enthusiasm when I told him about *Bloodstrike*, I decided to just let him have it. He'll be plotting that one.

I plotted the first and second issues of *Supreme*, but not the third. I come back to plotting #4-6, which is one story arc.

There's a *Youngblood Yearbook* coming out in May. I did not plot or write that; it's all Eric's.

**Q:** But, as the copyright holder, as the creator, do you have to approve what they did?

**A:** Eric wanted to take the characters to a new land, introduce a new bad guy. I said I like where this is going. I like that it opens a new door to the Image Universe. I oversee everything, it gets my yes or my no, my thumbs-up or thumbs-down. If anything I'm more of an editor

on *Bloodstrike* and as an editor I'm saying, "Keith, tear it up! Go crazy!"

**Q:** That's what I wanted to clarify. You're not credited as the editor, but that sounded like what your real function would be.

**A:** Eric was hired as the editor on *Youngblood* with #3 and he will edit a lot of the books, except for *Brigade*, because he's writing that one. I'll probably oversee that one, although we just hired a guy to edit that one. When Image started and *Youngblood* came out, there was me and a couple of assistants. Now there's a full-time staff.

**Q:** Now we get into something that fascinates me. As an editor for ten years, I'm having difficulty understanding part of the process here.

You are the creator. You created something and then hired somebody to be your editor. Here's my difficulty: What authority can your editor, who is your hired employee, possibly have to enforce his opinion, to make you accept it when he says, "Rob, that stinks?"

**A:** I set down with Eric two months ago and I said, "Eric, I worry too much about these books. I worry too much about the scheduling, the penciler, the writer, the colorist. You're hired on as the editor, you're being warned and trained as to how the books are produced. You are being paid to sit on everybody."

I was very successful when I had an editor, when a guy like Bob Harris would call me up and rattle my nerves about a deadline. I told Eric that his authority includes me—I am to be sat on. I am to be needed. I am to be held to the same standards as everyone else working on these books... otherwise mine are not going to come out.

This isn't a situation where I've hired Eric as a mock editor, a joke title and he has no authority over me. The commitment to the books is what's at stake here; the commitment to getting these books out, I had to sit back and re-evaluate. When I had editors, I got my work out on time. When we broke from Marvel, I hated deadlines. Even if you do it badly, doing writing, penciling and inking on a

book is a real chore. I went straight from *X-Force* to *Youngblood*.

Looking back and seeing that I was successful under an editor, I hired one. And if I don't get my books out on time, he has to answer to me. But so far, so good. If I get a call twice a day, it would

rattle my nerves so much that I would know I had to get the work in.

You're right—in terms of motivating factors, what are there? It comes down to respect and commitment. I think this last year was a time where, admittedly: "Wow! I don't work for Marvel anymore! I can put out comic books that look great and I can take more time on them!"

I think the more important question is how am I going to get these books on schedule, since I wasn't able to last year.

**Q:** I understand that, but I think you missed what I was getting at...

**A:** You asked what authority Eric had over me and I said plenty: I gave it to him.

**Q:** Fine. But you've been talking about authority in terms of keeping you on schedule...and I'm talking about you as a writer or artist turning in work that the editor thinks is below par. To me, an editor does more than just make sure the stuff gets in and out of the office on time...

**Q:** [Laughter]

**A:** It's all a collaborative effort. I don't sit in my little room and come up with all my stories and come out and say, "Aha! I've got it!" It's generally a collaborative effort where I sit and I bounce something off somebody and we map out a plan. Eric is very much guiding the ship.

I can go out and buy a boat, but I may not know how to run it. So I hire a captain. I own the ship, but I realize I didn't do a good job steering it, so I hired somebody to steer it.

**Q:** Let me put it this way: If Eric said to you, "Get, Rob, I don't think this works," or "Get, Rob, I don't think this is your best work," or something like that, and you disagreed with him—as the creator and copyright holder, you are in a position to say, "Eric, you're wrong," and go ahead and do it the way you wanted to. Right?

If you want  
quality stuff,  
that takes a little  
more time...  
That's not an  
excuse for the  
books being  
late, but it's one  
of the things  
that slows  
things down a  
tad.



**It:** Absolutely. Yes, I could. That's the logical answer.

I think you're missing what I'm saying: That this is a career that I'm not about to give up, that I'm not going to walk away from. I've hired some people to help manage it and to help keep it on track.

**It:** While we're on the topic of hiring people in this kind of situation, I note that Image has also hired a publisher, Tony Lobato.

Was this a joint decision among all the people who make up Image?

**It:** Yeah. That was not one guy going out and hiring somebody. That was an agreement voted on by everyone in Image. That's why he's the publisher.

**It:** Now, again, I come to the question of what exactly a publisher does in this situation.

**It:** Pat, one of the reasons I love talking to you is that you're very cynical and you love to get in there and get down and dirty. But you're asking me questions that, in a printed interview and you better print this—

**It:** I will.

**It:** —with just printed words, it's very hard to answer this. This is not being filmed, people inject their own tone of voice into these interviews.

The bottom line is we hired a publisher to facilitate our publishing needs. Can he get a book out of me if I don't want to get a book out? You'd be surprised. We built in a fining system, ways in which I will actually be penalized if my books don't come out on time, penalized if my books are too late, penalized if I don't stay within the guidelines we've set up.

People think of us as this brat pack. There are arguments made that we're just making gobs of money. I am motivated by having my comic-book work out there and having people enjoy it. That got away from me in the last year because I jumped into many things at once. It wasn't too many titles, it was too many chores on too many titles. I've steered myself away from that, focusing on doing more work on one title; I'm not going to do these 48-page magnum opuses that take 60, 70 days to finish; I'm going to

get the books out on the stands monthly. That was the success of all our careers.

The publisher, the production manager, the promotions guy—name whatever job you like—we hired them to facilitate Image Comics' needs. General Motors has a board of directors that hires a president, a vice-president; if you're just going to hire a bunch of yes-men who aren't going to think for themselves or do their best for you, then you've wasted your money and your time.

We are doing everything absolutely backwards. The comics industry has never seen anything like this. We believe in what we're doing...and only time will tell. If we indeed fired the bosses and hired our own, it's a crazy system—I'll grant you that. But if it gets up and running, you better watch out.

**It:** This is the final set of questions to tie this all up.

I got a piece of information I did not initiate acquiring. Somebody else did some research, on his own, and passed it on to me, thinking I'd be interested—and I am.

**Darker Image** and the Image logo are copyrighted and trademarked to "Image Comics." Up until now, we've been told there is no "Image Comics" in the sense of any kind of company structure...which leads to the question of how can you copyright and trademark something to an entity that doesn't exist.

Well, someone did a trademark search and discovered that the name "Image Comics" and the logo are actually owned by you.

**It:** That's correct.

**It:** Doesn't that mean, then, that you own Image Comics?

**It:** No. We are in the process—and it

takes a lot longer than anyone realizes—of copyrighting and trademarking everything to Image Comics as a group...to the core group of people who founded Image Comics. Image Comics was a name I trademarked two years ago, before what we know now as Image Comics came about. The other guys all agreed to go with Image Comics, the name I had already. It was actually a bank account I had at the time, because I was doing some limited-edition posters and stuff.

Presently, we're in the process of changing that to a position where everyone owns those trademarks. The seven guys who formed Image Comics are tight; we're like seven brothers. I've said this before—brothers don't always get along, they don't always agree, but they're brothers and there's a trust among all of them.

In terms of owning Image Comics, you said it yourself—I own nothing, I own an "Image" that I designed, and the title of a company that has no value, at the time of this conversation. In the months to follow, that will all change. The seven founding members of Image will jointly own Image Comics and everything will be fine and dandy.

Anybody else we publish will essentially be licensing the Image trademark from us. And, to answer a question before it's asked, if we vote someone in—if they come to us with a project—the Image trademarks are basically just forwarded to them. There's no fee, no charge, nothing like that involved.

We have been true to every creator who has come to us—everyone's deal is fair, the best deal he's ever had.

We're out to change the industry, Pat. This industry's going to change even more—I'm going to be a stranger to it in the

next few years. I'm positive of that. It's going forward. The comics industry is going to take the face of all the other entertainment industries—movies, TV—and it's going to benefit as they benefit and have all the downfalls as well. But the people who aren't ready to jump on the train and move with it are the ones who will get lost and left behind. ♣





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# COMIC BOOKS & THE FINAL FRONTIER



**A HISTORY OF *STAR TREK* IN COMICS  
BY PATRICK DANIEL O'NEILL**

September 1966—a new television series premieres on NBC, with little fanfare. “Man Trap” is the first episode of *Star Trek*, and in high school and college cafeterias the next day, the adventures of Kirk, Spock, and McCoy and the crew of the U.S.S. *Enterprise* became the hot topic of conversation.

Six months later, the first issue of a *Star Trek* comic book made its appearance on the newsstands of America. Published quarterly by Gold Key Comics (the leader in TV tie-ins during the 1960s), the title was published out of the company's East Coast office in New York; the writer for the early issues was most likely Paul S. Newman and the art, for the first two, by Italian artist Nevio Zac-

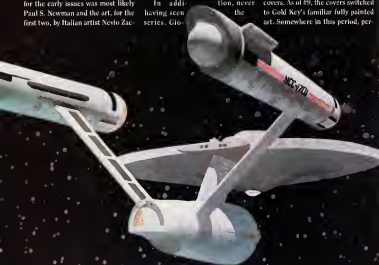
cara. By the third issue, and for the next ten years, Alberto Gioiatti and his studio (best known for *Turok, Son of Stone*) handled the art.

And therein lay a big problem—Gioiatti was also located in Italy and, in 1967-68, *Star Trek* had never been seen in Europe. Gioiatti probably never saw the show on television until the mid-1970s. And Paramount had precious little photo reference to supply the artist; after all, the show was only a few months old. For instance, Gioiatti apparently had no photos of James Doohan as Comm-Montgomery Scott—so the image of Scotty changed from issue to issue.

In addition, never having seen the series, Gio-

letti had no notion of its conventions, thus the characters wore gunbelts with big police-style holsters for their weapons and backpacks whenever they went off ship. And those weapons, although called phasers, bore no resemblance to the trim devices of the TV show. Even worse, the exterior shots of the *Enterprise* often depicted it with rocket blasts firing from the rear of the engine nacelles.

Still, the growing cult following for *Star Trek* took what it could get...and this was it. The early issues, at least through #8, are still sought after, because they featured photo covers. As of #9, the covers switched to Gold Key's familiar fully painted art. Somewhere in this period, per-





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# STAR TREK TIMETABLE

- 1966: STAR TREK PREMIERES. "MAN TRAP" IS FIRST EPISODE.
- 1967: GOLD KEY'S FIRST STAR TREK COMIC SERIES BEGINS CANCELLED IN 1979 (82 ISSUES)
- 1969: STAR TREK IS CANCELLED (79 EPISODES). "TURNABOUT INTRUDER" IS LAST EPISODE.
- 1973: STAR TREK ANIMATED SERIES PREMIERES "YESTERYEAR" IS FIRST EPISODE
- 1974: STAR TREK ANIMATED SERIES IS CANCELLED (22 EPISODES). "THE COUNTER-CLOCK INCIDENT" IS LAST EPISODE.
- 1980: STAR TREK: THE MOTION PICTURE
- 1980: MARVEL'S STAR TREK COMIC SERIES BEGINS CANCELLED IN 1992 (18 ISSUES)
- 1981: STAR TREK II: THE WRATH OF KHAN
- 1984: DC'S FIRST STAR TREK SERIES BEGINS CANCELLED IN 1988 (56 ISSUES 3 ANNUALS)
- 1984: STAR TREK III: THE SEARCH FOR SPOCK
- 1985: STAR TREK IV: THE VOYAGE HOME
- 1987: THE NEXT GENERATION PREMIERES "ENCOUNTER AT FARPOINT" IS FIRST EPISODE
- 1988: DC'S NEXT GENERATION 6 ISSUE MINI-SERIES RELEASED
- 1989: STAR TREK V: THE FINAL FRONTIER
- 1989: DC'S SECOND STAR TREK SERIES BEGINS (STILL GOING)
- 1989: DC'S NEXT GENERATION SERIES BEGINS (STILL GOING)
- 1990: STAR TREK VI: THE UNDISCOVERED COUNTRY
- JAN. 1993: DEEP SPACE NINE PREMIERES "EMISSARY" IS FIRST EPISODE
- AUG. 1993: MALIBU GRAPHICS PREMIERES THE DEEP SPACE NINE COMIC BOOK.

hage as early as #9, Len Wein (best known for work at both DC and Marvel) began scripting the series for about a year or so. Later, he would describe the problems he had in writing the comic. Gold Key's licensing contract gave them rights only to the basic concepts of the series and the likenesses of the continuing cast. His attempts to do stories involving characters such as Harry Mudd were rejected. On the other hand, he was able to supply Gioletti with better photo reference, so that the characters and sets became more like those on the show.

Of course, by this time (about 1970), the series had been canceled. Usually, based on past Gold Key practice, this would have meant quick cancellation of the comic book as well. But, as on TV, *Star Trek* in comics became more popular after it left the network. The book apparently sold well enough for Gold Key to not only renew the license for the property, but to up the publication schedule to bi-monthly with #19.

There's little difference visible in the Gold Key *Trek* comics throughout this period; they are well-crafted comic stories in the space opera vein, but not particularly "Trek-like." If the characters had other names and faces, no one would ever know it was *Star Trek*.

By 1975, with #29, the frequency was upped to eight times a year, largely through the ploy of using reprints of earlier issues twice a year. As of #38, there was an abrupt change in the art, as "Al McWilliams—a comic-strip artist with a style reminiscent of a somewhat stiff Alex Raymond—took over the pencils and inks. It's probably at this time that former DC mainstays George Kashdan and Arnold Drake

began writing the title as well, although that is not confirmed until #47, when Gold Key began printing credits. Surprisingly, these two veterans produce some of the most "Trek-like" material in the run.

But two years later, with #61 (dated March 1979), the series finally ended. Most probably, with the first *Star Trek* movie being worked on, Paramount decided it was time to lay the TV version to rest—and began planning for a new license after the movie was ready.

Six months later, that plan bore fruits as Marvel Comics published its adaptation of *Star Trek: The Motion Picture* in magazine format, then reprinted it as the first three issues of an ongoing, monthly *Star Trek* series.

If the writers and artists of the Gold Key series found the restrictions of that license difficult, then Marvel's ever-changing team were in adaptation hell. Writers such as Marv Wolfman, Mike W. Barr and Marty Pasko all struggled with a license that limited them only to characters and concepts that had appeared or been mentioned within *ST:TMP*; nothing from the TV series was available to them if it hadn't also come up in the movie. The art for the early issues was by Dave Cockrum and Klaus Janson. One of the most interesting issues, #15, was written by Pasko and pencilled and inked by Gil Kane. The result is reminiscent of Kane's work on DC's sci-fi comics of the 1950s and '60s, but it's not really *Star Trek*.

Marvel gave up the ghost with #18 (February 1982). With no further movies planned at the time and the problems of working with the restrictive contract, it was probably a wise move.

Exactly two years later, following the success of *Star Trek II: The Wrath of Khan*, DC acquired a license for the concept—and finally there was a real *Star Trek* comic book.

DC's license was the most free-



wheeling of them all—any and all concepts for the TV series and the (then) two movies were open to be used and explored. And writer Mike W. Barr and artist Tom Sutton took immediate advantage of that freedom, offering a sequel to TV's "The Savage Curtain" in their first four-issue storyline.

Shortly thereafter, DC published a special issue, adapting the third *Trek* movie, *The Search for Spock*, utilizing the same creative personnel.

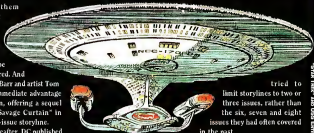
Other significant issues in this period include an eight-issue sequel to "Mirror, Mirror" (#9-16), and an issue written by Walter (Chekov) Koenig, with art by Dan Spiggle.

With the next issue, #20, long-time *Trek* fan Robert Greenberger took over the editorial reins from Marv Wolfman, and the series moved into high gear, presenting stories by Tony Isabella (a sequel to "Wolf in the Fold" in #22-23), and two by *Trek* novelist Diane Duane (#24 and 28). The second annual presented the end of the original five-year mission of the TV series, in a tale told by Barr and Dan Jurgens.

Len Wein returned to scripting chores (again for about a year), and got the opportunity to work with Curt Swan and Adam Kubert—and finally got to bring back Harry Studd in #39 and 40. Mike Carlin contributed an excellent look at the aftermath to "The Apple" in #43-45.

But the height of *Star Trek* in comics was still to come. DC's 48th issue was the first written by Peter David—and for the next eight months, things were golden.

But in late 1988, as Paramount geared up for the premiere of *Star Trek: The Next Generation*, relations between the studio and DC broke down. After nearly a year of negotiations, the license was



renewed, beginning with the publication of an adaptation of *Star Trek V* by the new creative team of David, James Fry, and Arne Starr, still under Greenberger's editorship.

The regular series began again, with a new #1, in October 1989. A few months before, a mini-series based on *The Next Generation* also appeared, written by Mike Carlin with art by Pablo Marcos and Carlos Garzon. The same art team, joined by *Trek* novelist Michael Jan Friedman, would start a regular monthly version of a *TNG* comic simultaneously with the first issue of the new "Classic *Trek*" comic.

And maybe it was the high profile of *TNG* that began the problems again between DC and Paramount. Suddenly Greenberger and David were informed that they could not use any of the characters from the brief animated version of *Star Trek* (although some of those characters—notably Arcs and M'Yess—had been regulars in the previous DC series) and that they could no longer create ongoing crew-members who were unique to the comics.

This severely hampered David's ability to pursue the complicated, multi-issue plotlines that had made his version of *Star Trek* a fan favorite. He was even forced to abandon a comics-created character—Federation protocol officer, R.J. Blaise—in mid story-line. The spokespeople within Paramount's *Star Trek* production office even

tried to limit storylines to two or three issues, rather than the six, seven and eight issues they had often covered in the past.

Eventually, despite excellent art from Fry and Gordon Purcell, David decided the hassles weren't worth it and resigned from the book after #15. He was replaced by *Trek* novelist Howard Weinstein, but not before writing another annual, presenting a story of Kirk's days at Starfleet Academy, with art chores shared by Fry and Swan, all linked by Starr. It's a wonderful look at a younger, more exuberant Jim Kirk. David also contributed four issues of the eight-issue *Modula Imperative* mini-series, the first "Classic *Trek*"/*Next Generation* crossover in any medium.

In the meantime, the *TNG* series continued, apparently without the same kind of problems, but including an annual co-written by and guest-starring TV's Q, John DeLancie.

Finally, Bob Greenberger's other duties at DC forced him to abandon editing *Star Trek* and a round robin of editors began, including Kim Yale and Alan Gold—although the creative teams have remained relatively stable.

And now, a new item is being added to the mix. Malibu Comics has acquired the rights to the new *Star Trek: Deep Space Nine*, and has announced a creative team of Mike Warr and Gordon Purcell to chronicle the adventures of Comin Benjamin Sisko and his team. How this split of the *Trek* licenses will affect the future of the concept in comics remains to be seen.



# Dave Sim Redux

"Gee, didn't they just interview Dave Sim back in *Wizard* #177? That's what you're all thinking now, right? Well, yeah—we did. But, because of an editorial computer glitch (*mee culpa*), some 1200 words were dropped out of the middle of that interview. And it was interesting stuff, too. So, we're presenting it here and now. Figure that this all fits in between the end of page 58 and the top of page 59 in *Wizard* #177. Now, on with the show.

—Patrick Daniel O'Neil

...At this point in the interview, Sim had just finished discussing how the changes in the marketplace for comics—including people who have "left" comics and come back—changed the nature of his storytelling, so that there would be more "access points" for readers...

**WIZARD:** Did people lose interest while "Jaka's Story" and "Melmoth" were running?

**DAVE SIM:** In a lot of ways. There's a cross-pollination between all of the novels, where each is an individual tapestry but ultimately they weave into a larger tapestry. I lost sight of the fact that no one sees it from the pilot's seat except me, and I understand now why there was such anguish. I expect that the audience, once "Mothers & Daughters" started, were nodding in unison, saying "Now I understand." This sort of universal cheer went

up. "We thought he'd lost it, and now he's back." It's just a built-in problem with being the only one who can see the whole pattern as it's evolving. I want it to be full of surprises. I don't want to announce in the middle of "Melmoth," "Don't worry, he slices people up in issue 150, so everybody stand by."

**WIZARD:** Obviously, when you first sat down and said "I'll draw an aardvark," you didn't have a 300-chapter novel planned. At what point did you realize that "I'm in this for the long haul"?

**SIM:** It went in three stages. The first stage was just trying to do a comic book on a bi-monthly schedule, with the same type of character, the same type of format, because the rest of the independent market was very scattershot in its approach. I had always seen that as something that militated against being able to publish anything in the field, and I finally decided that either I do it the way I think it should be done or it's probably not going to get done. I figured I would put my money where my mouth was for three issues, and if it didn't go anywhere that's fine, then I would just go back and work for other guys and I'll shut up and do what the market will bear. The next stage was around issue 11 or 12, and there was enough money coming in, not that I was going to get rich, but it was now possible to do *Cerebus* monthly. The third stage was "Okay, I know I can keep going, and this is now all that I have to do. Now the question is how far do I go? Where do you stop?" It's always been the same problem. I'm doing something that nobody else is doing, there's really no pattern, there's no guide, no map as how to do this. The biggest consideration that I had at that time was that, if there's 300 issues of a comic book, that's an established comic book character. You can do fewer issues than that, but there's no question that if you can do 300, that puts you in a very select category.

**WIZARD:** But in the course of the typical 300-issue comic book you're going to see many, many changes of creative teams.

**SIM:** Right. Well, the structure came first of the 300 issues. Once I had locked into the idea that this is a good career idea, this is what I should do because first of all, I own all of the material, it will always be in print and always generating revenue for me, I would hope that I would produce something that would be of lasting worth, and always be out there. When it came to the point of sitting down and saying "How do you write 300 issues of a comic book?" that was round the time that "High Soci-

by Paul J. Grant





ety" first started evolving. The idea that, if I'm doing this for 26 years, maybe I want to do a very long story when I'm done. And that was such a radical idea, so contrary to how the market worked. I didn't tell anyone what I had embarked on, that that was what I was doing, until I was a substantial way through it. **WIZARD:** A lot of *Cerebus* readers tell friends "You really have to read this, and you have to buy all the collections, because while you'll enjoy what's going on in 'Mothers & Daughters,' you're not going to get all the references." They really have to make a career out of reading *Cerebus* as much as you do writing and drawing it.

**SIM:** It does take an investment of money and time. Essentially what I'm doing is what Marvel and other publishers keep promising to do — we're going to have a large, interconnecting universe where everything is coherent and people act in specific ways, and you can feel right at home here. As much as Marvel was a really refreshing change from DC in the early 1960s from exactly that standpoint, with one person's mind making this coherent universe, and making all these things interact in the right way, Marvel is now ten miles down the road from where DC was in the '60s in terms of being coherent. I think anyone who has had a *Cerebus* fan give them a run of issues or one of the phone books, they do realize there is something new happening here. They contemplate *Cerebus* and say "It's going to cost me \$150 just to get the story until now." I counter that argument by saying "How much money have you invested in stuff that doesn't go anywhere?" If you try and read the last 100 issues of *Spider-Man*, you're sure not going to believe that's someone's life.

**WIZARD:** How long a story is "Mothers & Daughters" going to be?

**SIM:** About four years, 50 issues.

**WIZARD:** And then what comes?

**SIM:** Then one long story, probably broken up into two or three smaller stories, but very tightly interconnected.

**WIZARD:** That will lead you right up into issue 300, where you undoubtedly know exactly where you're going to end up.

**SIM:** Oh yeah. I like a quote that Keith Richards has. He doesn't know how to perceive the Rolling Stones, because he has nothing to compare it to. When he was growing up, there was no

Rolling Stones. I find myself very much in that situation as well. I wonder a lot what does a 26-year long, 300-issue project look like to someone who's not doing it.

**WIZARD:** Is Gerhard [Sim's artistic collaborator] in it for the next 140-odd issues?

**SIM:** I think so. I've never asked him point blank, because creative freedom is the centerpiece of why I do *Cerebus*. I would no more ask him to commit than I'd ask him to sign a contract. He would be impossible to replace. He's the other half of what this thing is.

**WIZARD:** *Cerebus* has a unique world view. You went from doing a Barry Windsor-Smith Conan parody . . .

**SIM:** Or rip-off.

**WIZARD:** ...to this strange Bavarian Illuminati world of politics in "High Society," where *Cerebus* stopped being the adventurer and started being manipulated by different forces, and then started manipulating the forces himself in "Church & State." You obviously have opinions on the way people interact with each other on many levels, with the political and religious being interchangeable.

**SIM:** Power as currency. Power as amorphous force. I realize that was one of the reasons that I had very much missed being out in the comic-book environment and watching where the power pockets were going. ★





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This year, Ray Bradbury and the late Isaac Asimov have lent their illustrious names to two new series of high-profile comics adaptations. *Ray Bradbury Comics* and *Isaac Asimov's Robot City* are the brainchildren of Byron Preiss Visual Publications, the highly successful book-packaging company.

Back in the '50s, the heyday of William Gaines's EC Comics, *Weird Science* and *Weird Fantasy* owed much of their popularity to their exquisite adaptations of classic Bradbury stories. But more recently, serious science fiction hasn't fared particularly well in the comics marketplace.

Howard Zimmerman, executive editor for the new Bradbury and Asimov projects, is convinced that the time is ripe for graphic novels with wide appeal to both comics and science-fiction fans.

Of *Ray Bradbury Comics*, Zim-

merman approves or asks for changes and corrections. He has total input up and down the line."

Zimmerman says that preparing the script is the simplest part of the project. Because it's impossible to imitate Ray Bradbury's style of writing, "The original texts are being edited down to the right proportion. No one is writing new text." For each story, Ray has written a new introduction, telling something about its origin. He has also written general introductions for each volume.

The series was originally announced as being distributed by Bantam Books, but when that deal didn't work out, Topps Comics and its editor-in-chief Jim Salicrup stepped in to fill the void.

In addition to adaptations of such classic Bradbury stories as "The Veldt," "Golden Apples of the Sun," "Besides a Dinosaur, What Do You Want To Be When You Grow Up?," and "The

sell and Chuck Roblin. Future issues feature adaptations by Dave Gibbons, James Sherman, Daniel Torres, Ralph Reese and Mark Chiarello, as well as Tim Truman, Steve Leialoha, and Lebbius Woods, an architect also noted for his Arthur C. Clarke and Isaac Asimov illustrations.



## Chronicling Ray Bradbury's Mind

By Michael Barry

Howard Zimmerman, Byron Preiss Visuals and Topps Comics challenge the SF comics jinx with adaptations of one of the field's top authors.



merman says, "We cut a deal with Ray and licensed his entire body of SF stories for graphic novel adaptation. These will be a series of graphic story anthologies."

According to Zimmerman, Bradbury retains complete quality control over the entire series. "Every time an assignment is given out, the first step is to get page roughs and script from the artist and send them to Ray. He

Foghorn," the new series will include episodes from *The Martian Chronicles* that have never before been adapted to the comics medium. These include "Rocket Summer," "The Locusts," "Night Meeting," "Usher Two," and "The Off-Season."

The list of contributing artists is as impressive as the stories they have chosen to illustrate. The contributors include Kent Williams, P. Craig Rus-

sell and Chuck Roblin. Future issues feature adaptations by Richard Corben's version of "A Sound of Thunder," The book also includes work by Mike Kucharzski, Garces, a leading Spanish illustrator, and Wayne Barlowe, author of *Barlowe's Book of Extraterrestrials*. Other contributors include Sean Phillips, Ron Wilbur, John Van Fleet and Bruce Jensen, artist for the *Neuromancer* graphic novel. Harvey



Kurtzman is also contributing a story, with finishes by Matt Wagner. Still in the works are adaptations by Mike Mignola, Ken Steacy, Howard Simpson, Del Barras, and Anthony Williams, artist for Marvel's *The Sleaaze Brothers*.

Cover artists for the series include Tim Truman, Bruce Jensen, Daniel Breton, Bill Stout and Dave Gibbons. The series is being designed and art-directed by Dean Motter of *Mr. X* fame.

Asked to pick his own all-time favorite Bradbury story, Zimmerman chooses "Picasso Summer," not so coincidentally included among the adaptations in *Ray Bradbury Comics*. "It's about a middle-class couple who take their yearly, week-long vacation at a hotel on the French Riviera," he says. "They don't get out much. The guy is a closet art freak and is totally enamored of Picasso's work.

on the condition that he didn't have to create an original Picasso mural. The adaptation, however, will be fully painted.

Given Bradbury's vast output, it's inevitable that some favorite stories will be missing. Zimmerman says, "Some stuff that I would have loved to have done didn't make it into the early issues. On the other hand, I can say that for every person who's worked on this project, it's been a passionate enterprise."

Veteran artist Richard Corben's reaction to the project seems fairly typical. He says, "I normally won't accept any work outside my own publishing ventures. But because of the stature of the author and the quality of the material, I had to make an exception. It was an honor to do this one."

According to Zimmerman, Corben's enthusiasm is evident in the finished

"The Homecoming" is about this kid's family reunion, and as you read it, you realize that all his relatives are werewolves, witches and other strange creatures.

"It seemed to me that to do it traditionally, to show all the characters clearly, wouldn't work. I always find it boring when an artist shows you everything. So my version of 'The Homecoming' is rather dark and bleak, with figures lurking in the shadows."

Leisloha says he's quite pleased with the finished product. "It's not in a particularly realistic style. In fact, I've never worked in this style before. But then, I've never had to do a story where everything happens at midnight, by candlelight."

Newcomer Mark Chiarello, whose previous credits include work on *Hellraiser* and *Eclipse's* "Stars of the Negro Leagues" trading cards, faced similar challenges while adapting "A Piece of Wood." "The fact that it's basically two guys in a room talking for 13 pages was a real challenge from an artistic point of view," Chiarello notes. "And because it's a Ray Bradbury story, you want to keep all his dialogue, narration and description. You can't do that when you translate it to comics."

Chiarello is looking forward to feedback from the original creator of "A Piece of Wood." "I don't know if Ray's seen the finished art. But I'm a big, big Bradbury fan, and I'm dying to find out what he thought of it."

Production values for the entire Bradbury series will be high, but Zimmerman says that readers and collectors with a little extra cash to spare may also be able to acquire deluxe editions. "We're working on a couple of special packages, including limited hardcover editions autographed by Ray, perhaps by the artists as well. In Europe and probably the United States, we'll be offering limited edition portfolios of the original art. I can't tell you which artists will be represented just yet."

Isaac Asimov is one of the world's most prolific writers, but few of his stories or novels have been adapted for comics. Soon, *Robot City* will remedy that situation.

Based on the best-selling paperback series in which other writers have explored Asimov's Robot Universe, the overall plot for the comics series is very complicated. Even Zimmerman has a hard time synthesizing it.

"There's a planet called Robot City, inhabited only by robots. They seem



"As luck would have it, the second night they're at this resort, the man is out walking at dusk and sees this little old man drawing figures in the sand with a stick. There's no one else around. As he gets closer, he realizes that it's Picasso. He inches closer, and when he looks over the artist's shoulder, he's dumbstruck by this magnificent mural in the sand.

"Picasso looks up at him, smiles, chats with him briefly, throws down his stick and walks away. And the guy is left there with this piece of ephemera. It's brilliant, unique, and essentially just for him. He doesn't know what to do. Should he get his camera, make a cast from plaster of paris? Meanwhile, the tide is coming in."

John Van Fleet took the assignment

piece. Zimmerman calls Corben's version of "A Sound of Thunder," his "best stuff in at least a decade. It's just gorgeous!"

Bradbury seems to agree. Corben says, "I did get a very nice card from Ray just last week. We're going to frame that sucker."

For Steve Leisloha, *Ray Bradbury Comics* offered an opportunity to stretch his talent in a different direction. "I had a great time. When Byron and Howard were asking people if they were interested in doing stuff, everyone basically picked the story they most wanted to do. Somebody else had already chosen the one I wanted, but, actually, I think 'Homecoming' was a better choice for me. It's a more difficult story to do."



to be not quite working under the Three Laws of Robotics. There's a murder mystery involved and two young humans who can't get off the planet until they solve it. If I give too much away, it'll ruin it for people."

Illustration chores are being handled by Paul Rivoche, the cover artist for the original novel series. The comics series will be published by Marvel and should appear towards the end of this year. Plans call for the first two novels to be adapted into a six-part graphic story series.

For readers who prefer their SF with more than a touch of absurd humor, Byron Preiss Visuals is also preparing a comics adaption of Douglas Adams's best-selling *The Hitchhiker's Guide to the Galaxy*. The prestige format series is being scripted by John Carnell, writer for *The Sleaze Brothers*, a big UK/Marvel hit.

Says Zimmerman, "Carnell has a dry wit and a take on the universe very similar to that of Douglas Adams. Douglas has already approved the script. The art is being done by Steve Leialoha, and DC will be publishing the series." Tentative plans call for the three-volume adaptation of the first *Hitchhiker's* book to appear monthly later this year.

Byron Preiss Visuals also has a contract with DC Comics to adapt Roger Zelazny's *Amber* novels, the best-selling fantasy series of all time. The first graphic novel, *Nine Princes in Amber*, is scripted by Terry Bisson, the award-winning science fiction author, with fully-painted art by newcomer Louis Harrison.

"Louis walked into our office cold one day with his portfolio, in which there were six Conan illustrations," says Zimmerman. "Based on that, we had him under contract before he walked out. His mentor is Greg Hildebrandt, and he studied at the Joe Kubert Art School. This kid is twenty-one years old, this is his first comics work, and it is astonishingly exquisite."



What about the current science-fiction jinx in the comics market? Zimmerman says, "I think the names, not only of the artists working on the adaptations, but the original authors themselves, give us a big cachet. Asimov's *Robot* books have sold in the millions. We only need a little of that to cross-over successfully. Bradbury appeals to anyone who likes a good yarn. And I believe PBS will be re-running the *Hitchhiker's* television episodes at about the time we're scheduled to bring out the first."

Still, Zimmerman admits, "It's a crap shoot. But we have incredibly solid products. We'll be doing the rounds at all the conventions—San Diego, Chicago—letting the fans see what we're planning. Then we're hoping for good word-of-mouth." ☆



ALL ILLUSTRATIONS BY STEVE LEIALOHA FOR BYRON PREISS VISUALS, CONSUMERS' CHOICE INC.



Few figures loom as large in the history of comics as Jack "King" Kirby, co-creator of *Captain America*, *The Fantastic Four*, *The X-Men*, *Thor*, *The Silver Surfer*, *Daredevil*, *The Newbie Legion*, *The Demon*, and more memorable characters than you can shake a Boom Tube at. Unfortunately for his armies of fans, Kirby's creative output in recent years has been extremely limited. Those fans will find much to celebrate, however, in April 1993, when the first new Kirby creations in more than a year burst onto the comics scene in two new series from Topps comics, *The Secret City Saga* and *Satan's Six*, both based on characters, stories and situations created by the fertile imagination of Jack Kirby.

Those fans, by the way, apparently include every single person working

on a project that has all the earmarks of a labor of love. Those who have worked with Kirby in the past are delighted to do so again; those who have not had that opportunity before are eager to add it to their list of professional accomplishments. Perhaps Walt Simonson best sums up the general feeling shared by the participants when he says, "There are very few things I have done in comics that have afforded me more pleasure or satisfaction than getting the first crack at some of Jack's characters."

Topps Editor-in-Chief Jim Salicrup is just as enthusiastic about the chance to bring Kirby's never-before-seen concepts to the public, especially in light of the talent line-up that will be talking those concepts and fleshing them out for publication. "It reads like a late 1960s Marvel Bullpen reunion," Salicrup boasted, and with good reason. Series writers for *The Secret City Saga* books include Roy Thomas, Gerry Conway and Gary Friedrich; artists include Don "Iron Man" Heck, John "Sgt. Fury & His Howling Commandos" Severin, Dick "Fantastic Four" Ayers and Steve "Amazing Spider-Man" Ditko.

A First Look  
at *The  
Secret City  
Saga* and  
*Satan's Six*

Both series will be introduced in April in *Secret City Sage* #0, a free 16-page comic. The lead story, written by Roy Thomas and illustrated by Walt Simonson, is set 15,000 years in

our past and shows the last moments of Gaea, the greatest city of a race known as the Ninth Men. Three heroes of that age are placed in suspended animation, to salvage something of that era's greatness and aid future civilizations.

That prologue will be followed by three one-shots, one for each of the three heroes, all plotted by Thomas. Thomas scripts *Captain Glory* #1, with artwork by Steve Ditko. Gerry Conway provides the dialogue and Don Heck the pictures for *Night Glider* #1. Finally, *Bombast* #1 is scripted by Gary Friedrich, illustrated by Dick Ayers and John Severin, and features a cameo appearance by Erik Larsen's *Savage Dragon*. All three stories take place in Chicago, at approximately the same time, and end with the same event—the first meeting of the three survivors of the doomed city.

However, they soon learn that they are not the only such survivors, and that those others do not have the best interests of the Earth's current inhabitants at heart. This leads into the four-issue *Secret City Saga* mini-series, which will be written by Thomas and penciled by Dillo.

The covers for the mini-series will be inked by four modern-day fan favorites; Arthur Adams, John Byrne, George Perez and Bill Sienkiewicz.

Roy Thomas, once editor-in-chief at Marvel in the 1960's, believes *The Secret City Saga* has all the scope and grandeur of earlier Kirby projects such as *The Eternals* and the Fourth World material Kirby wrote and drew for DC in the early 1970s. "Even in his early work in Thor, Thomas noted, 'you

# Topps Secret: THE KIRBYVERSE



**By Paul J. Grant**

could see Jack was thinking on a cosmic scale, and a lot of his body of work is variations on the same themes. *The Secret City Saga* is different in its heroes' organic, anti-mechanical slant. You won't see Bombast waving a ray gun, for instance. In fact, he'll never be quite comfortable riding in a car, let alone learning to drive one."

The three heroes of the Saga are also cast in the classic mold. "They volunteered to sleep for centuries, and leave behind everything they've known and loved, to help a race of people they've never seen," says Thomas. "It's hard to be more heroic than that."



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The main characters of the other series—Satan's Six—are cut from an entirely different bolt of cloth. First of all, there are only five of them. Or maybe seven. Or eight. Not even writer Tony Isabella is sure.

"Jack called them Satan's Six, and who am I to argue?" he laughed. "It's a triumph of alliteration over basic math."

Second, they want to do evil in the worst possible way. Unfortunately, that's exactly how they perform. It turns out that Satan's Six can do no wrong, no matter how hard they try.

The book-up story in *Secret City Saga* #8, written by Isabella, penciled by newcomer John Cleary and inked by Armando Gil—which will also be the creative team for the four-issue mini-series that debuts in April—introduces four very lost souls from different eras, stuck in Limbo and bored out of their tiny little minds. And these minds are AAA size indeed: Brian Blue-dragon, a knight who carelessly signed away his soul after blowing a chance to join the Round Table; Desira, a Babylonian would-be temptress with naught but space between her shell-like ears; Kuga the Lion-Killer, who should have been called the Lion-Petter; Doctor Mordius, a mad scientist with less imagination—and intelligence—than Doctor Faust, but with the same bad judgment in making bargains; and last, and possibly least, Hardluck Harrigan, a gambler with a losing streak that makes the Amazon look like a putty stream by comparison.

These five have been condemned to Limbo because they sold their souls to the Adversary, but never did anything truly evil enough to warrant a permanent home in Hell. Neither realm really wants them, but neither is willing to cede its claim. While Heaven and Hell debate their fates, Odious Kamodius, a middle management type demon, gets the bright idea to send them all back to Earth to corrupt, betray, connive and other wise get new souls to fill the coffers of his dread Master. He assigns them to a supervisory demon named Frightful (who is probably the team's sixth member) and his assistant Virus (possibly the seventh; and then there's Dog, but never mind), who set them to various nefarious tasks. If they prove, um, unworthy, they will earn a permanent place in hell. Perhaps when heaven goes up in flames.

"It's a sitcom situation, like Gilligan's Island," Isabella observes. "If

they succeed in condemning souls, they'll be set free of their obligations on Earth, so they cannot possibly succeed. They become heroes in spite of themselves." Their "island" is the Club Inferno, a den of despair which appears differently to each person who enters it. "Hardluck sees a speakeasy, while Desira thinks it's a Babylonian temple," Tony explains.

Unlike the all-veteran cast of artists for *The Secret City Saga* books, *Satan's Six* features John Cleary—a 20-year old penciler from Louisville, KY, doing his very first professional work. However, the cover and eight interior pages of *Satan's Six* #1 are penciled by Kirby himself, and inked by a variety of well-known names: Joe Sinnott and Mike Royer, who regularly inked the King in the '60s and '70s respectively, as well as Steve Ditko, Terry Austin and Frank Miller. The cover will be a generation-spanning collaboration as Todd McFarlane inks Kirby's pencils.

As an additional bonus, all four #1s will contain a Kirbychrome trading card.

One question that is bound to come to the reader's mind is "How much input and control did Jack Kirby have over the final stories?" It turns out that it was surprisingly little. "Even though the characters and concepts are totally owned by him," Salicrup took pains to point out, "Jack was extremely reluctant to interfere with other people's interpretations." Both Roy Thomas and Tony Isabella concurred. "I sent Jack copies of my plots and scripts for comments, but he never asked for any changes", according to Isabella. "Even though he kept his hands off throughout, I never lost the feeling that he was looking over my shoulder all the time."

Topps looks forward to a long and productive relationship with Jack Kirby. Salicrup describes these two series as just the tip of the iceberg. He says the volume of as-yet unused Kirby characters and stories at

Topps's disposal is so great it will take many years to publish it all, and he is apparently looking forward to every second. "I haven't enjoyed myself so much in years," he confided.

One key question remains: will the comic-reading public share this enthusiasm, based on love for the work of a creator whose glory years were at a time when many of them were not even born? When told that some retailers were under-ordering because they are afraid that younger fans would find this material old-fashioned, Salicrup expressed a certain degree of sympathy for their reluctance to commit. "I understand their way of thinking," he commiserated. "It's difficult to be a store owner, when every decision is a gamble."

"On the other hand," he observed, "I remember a big collective yawn going up not too long ago over the news that a company was bringing back some old Western Publishing heroes, namely Magnus and Solar. And look at Valiant today."

At Topps, April is Kirby month. And they devoutly wish that it will be celebrated in every store from coast to coast. ★





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# Signed, Sealed & Delivered



by Robert Worthington

**Y**ou've got all of those hard-to-find special edition Valiant books, and you were smart enough to purchase multiple copies of *Spawn* #1, *Youngblood* #1, and *Harbinger* #1 when they first came out. What's the next hot area in the comics field?

You might want to consider autographed comics and other autographed comic collectibles, a field that just may be ready to take off in the next year. More and more comic-book collectors are beginning to realize the value of getting their comic books signed by the artist or writer, and in the last few months certain autographed comic items have zoomed up in price.

Even QVC—the cable TV home-shopping giant that brought autographed sports collectibles to the mass market a few years ago—has run several shows in which autographed comics signed by Jim Shooter, Chris Claremont, Neal Adams, and Dan Jurgens were sold to a hungry group of new collectors, who gobbled up this merchandise as fast as it was aired.

As this field continues to grow, you may want to explore the world of autograph collecting—how to obtain autographs, what to collect, pitfalls to avoid, and other helpful tips that will make you a more savvy autograph collector. This article will attempt to describe the main points that a comic-book collector needs to know before venturing forth into this new industry.

The first question that autograph collectors must ask themselves is:

Whose autograph do I want to collect? Fortunately, the answer to this question is easy—anyone you want. Choose a comic-book writer or artist whom you like. Then you'll need to figure out which comic books you want to get signed and how to get the items signed. (We'll go into that subject later.) The point is that you and you alone can choose whose autograph you want to collect, and no one should dictate to you which artist or writer is good or bad for you to go after.

Start small...don't feel that you must acquire everything an artist or writer has done. That will only frustrate you. Obtain a few signatures of your favorites, and then work on expanding into different artists of a comic series that you like or building an entire set of different autographed comics by one artist. Topical autograph collecting in comics can be fun, and the themes can be as varied as your imagination allows.

As to what you should have signed by an artist or writer, certainly comic books themselves are the most logical thing to get signed. However, don't limit yourself to only comics—there may be trade paperbacks, graphic novels, posters, lithos, or even a photo of your favorite artist or writer that you may want autographed. Of course, the most valuable item you can get signed is original one-of-a-kind comic art (although only the most serious of collectors need concern themselves about that).

Now that you know what you want signed and whom you want to sign the item, how do you get the autograph? There are basically four ways that one can go about obtaining autographs:

- 1) Attending a comic-book show or convention and getting an autograph from an artist or writer in person.
- 2) Sending a letter to a comic-book artist or writer (either directly to his home or care of the company that he works for) requesting an item to be signed.
- 3) Buying from reputable dealers, either at shows or through the mail.
- 4) Buying an autographed item from QVC during one of its comic-book collectibles shows.

Each method has its advantages and disadvantages. Getting an item signed personally at a show guarantees that you're receiving an authentic signature; however, you have to be close enough to attend a show site and the artist or writer that you want to sign must be in attendance. Sending a letter directly to the person requesting a signature often is the best way; however, there are many artists and writers who refuse to sign for free or refuse to sign at all, and you may end up getting your item returned unsigned or not receive it back at all. Reputable dealers offering autographed material can be an excellent source for many items, especially for certain





hard-to-find autographs; however, you always risk the possibility of buying forged material. QVC is the easiest and most convenient way to shop for autographed comic collectibles, especially for those collectors who live in remote areas, and you are always assured that you are buying genuine authentic material; however, you are limited to what is being offered on air.

Whichever method you choose, there are certain guidelines that you should follow. If you're getting an autograph in person, always have ready the item you want signed along with a Sharpie® pen (a permanent marker popular with autograph collectors). Be courteous, and never ask for more than one or two items to be signed. Follow the show and convention calendars to see where particular comic-book artists and writers will be appearing.

If you go the route of sending material directly to an artist or writer, the rules become even more important. Write a brief but polite note, asking the person to sign the item and describing why you want him to autograph the item. If you are requesting personalization, be specific. Avoid form letters.

Enclose no more than three items, and don't send duplicate items—that's an immediate clue that you want to sell the item once it's autographed, something many artists and writers don't like. Always include a stamped, self-addressed, properly sized envelope with enough postage. Never send through the mail an item that you can't afford to lose or damage—unexpected things do happen in the postal stream.

Finally, be creative with your request—try to make your letter stand out among the hundreds that the person may be receiving.

If you're buying an item from a dealer at a show, make sure that the item is being sold at a fixed price—certain dealers are known to jack up the price for unsuspecting buyers. However, even if an item is listed at one price, don't be afraid to bargain

with the dealer. You should have the right to inspect any autographed item, but be extra careful not to damage the item—a small nick can make a difference of hundreds of dollars on certain high-priced autographed collectibles. Finally, always request a certificate of authenticity guaranteeing that the signature is genuine. If a dealer refuses to certify a signature as authentic, you'd be best to pass on the item, especially if you have any interest in reselling the item at a later date.

Buying mail-order through reputable dealers has its own set of rules, and the first and most important rule is to make sure that there's a certain amount of time (usually ten or 30 days) to inspect your merchandise and return it for full credit. Because you are paying for an autographed item before you actually see it, the return policy is vital. A certificate of authenticity should also

accompany any item that's purchased through the mail.

Finally, if a mail-order deal looks too good to be true, it usually is—and should be passed on. There are bad apples in any

bunch, and comic-book dealers handling autographed collectibles are no exception.

A word about certificates—while it's true that a dealer can provide a certificate of authenticity for a forged item (and this does happen occasionally), a certificate of authenticity is a legal document, and if a person or dealer's name is attached to a certificate and an item proves to be forged, the dealer could be held liable. The certificate—although it is simply a piece of paper—does help in making sure that you are not buying forgeries, and you should request one whenever you are buying an autographed item from a third party and not getting the item signed directly by the artist or writer.

If you get an item signed personally at a show or through the mail by writing directly to an artist or writer, a certificate won't be necessary since you know that you are getting an authentic signature. However, if you ever want to sell the item to a third party, that person may require some sort of proof of authenticity. In that case, your best bet is to keep a record of correspondence if you received the item signed through the mail, or keep records of convention material that proves a particular artist appeared at that show. That should satisfy any potential buyer.

Spotting forgeries is not easy, and usually requires an in-depth knowledge of a person's signing habits, writing material available, and the signer's age and health. However, there are a few signs to look for when inspecting material.

Keep an eye out for unusual or uncommon breaks in a signature, unusual changes in a stroke's thickness, or unusual roughness in an upward or downward stroke—these are all signs of a possible forgery. Usually, the more expensive an item is, the less likely it is to be forged. Maintain an up-to-date file of printed signatures for comparison purposes. Be especially careful when looking at items that are more than 30 years old. Finally, don't automatically discount the authenticity of an unusual item—there are many unique items in the market that are authentic.

Preserving autographed comic collectibles is just as important as obtaining the autograph in the first place, and there are a few easy rules to follow to insure that your autographed item looks as good a generation from now as it does today. Never expose your autographed item to direct sunlight, and keep it dry with good ventilation. The ideal temperature for an autographed item should be 65-70 degrees, with 40-60 percent humidity. Keep the surface of an autographed item from contact with other material. Use acid-free protective material without harmful polyvinyl chloride (PVC), which can ruin autographed collectibles over time.

Sometimes the collector himself, not nature, is the culprit when an autographed item is damaged. When handling your autographed collectibles, hold an item by the edges only and be extra careful when





inserting a comic book into a plastic sleeve or holder. And although it may seem obvious, never eat, drink, or smoke when handling your valuable autographed comics.

Now for the \$64,000 question—what is an autographed comic worth? The simple answer is, of course, whatever a person is willing to pay for it. But that really avoids the question, and a more detailed analysis is certainly appropriate.

There are several factors that influence the value of an autographed comic. Among them are supply/demand factors, scarcity of a particular item, the significance of a particular item, and the popularity of a particular artist or writer. Because the market for autographed comics is in its infancy, the price for autographed comics is very variable right now, and it will be a while before things sort themselves out and price levels become established.

One common misconception is that the value of an autographed comic is simply the price of the comic, plus a small premium of \$1 or \$2 for the autograph. If there were a million copies of a particular comic that sells for \$3 each, and a relatively well-known artist signs 5,000 copies of the book, the signed book should not necessarily be valued at \$5.00. While the supply of unautographed comics may have been such to satisfy demand, there may be many more than 5,000 collectors who desire the autographed comic, which will eventually cause the price of the autographed comic to rise. Like any commodity, there is a fixed supply of autographed comic collectibles, and if the demand for a particular item exceeds its supply, the value of the item will increase.

Oftentimes, an autographed comic is limited to an edition of 1,000 or 2,500. This will guarantee that only a fixed number of a particular comic will be autographed, and sometimes helps the value to increase. Collectors particularly desire low numbers, and will often pay a premium for a low number in a limited edition series.

Eventually, though, the value of an autographed comic comes down to what a person is willing to pay for



it. And recently, the price that collectors are paying for certain autographed comics has been pretty impressive. In December, 1500 sets of the bagged collectors' version and newsstand version of *Superman* #75, autographed by artists Dan Jurgens and Brett Breeding, sold in two minutes on QVC at \$92. Two months later, another 1500 sets sold out on QVC at the same price. *Magnus: Robot Fighter* #6 (with trading card), autographed by writer Jim Shooter, also sold out on QVC when it was offered at \$142. Another lower priced

item that sold out on QVC was *X-Men* #1E, autographed by Chris Claremont, which blew out at \$22.



What does the future hold for autographed comics and other autographed comic collectibles? Time will tell, but the market seems to be poised for a boom in this growing area. Savvy comic collectors might do very well spending some of the money that they normally allocate towards comic books to buying autographed comics. ★

Shall I make it out to "My dear friend Garob"?





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**PRESSPASS**



# THE COMICS CODE



## "Big Brother" is watching...

The early 1950s were years of great progress in the United States.

Innovations such as television and computer technology began to find uses in commercial applications. This time could be considered the infancy of the information age. However, this technological advancement was not without cultural drawbacks.

The country was in the midst of a "cold war" with the Soviet Union. The conflicting beliefs of the two nations led to the arms race, a struggle to keep the balance of power from tipping too far in one direction. In this atmosphere of fear, men like Senator Joseph McCarthy scoured the country in search of communists to blame for the "United States" problems. Guilt by association was McCarthy's favorite tactic. At the same time a child psychiatrist named Fredric Wertham began looking for reasons for what he saw as the rise of juvenile delinquency across the nation. He found his scapegoat in comics. Using guilt by association methods, his crusade brought the industry to its knees and forced it to react by forming the Comics Magazine Association of America in 1954.

In the intervening years, the function of the CMAA and the purpose of the Comics Code it administers has faded to the point of obscurity. Just what is the meaning of that little CCA stamp in the corner of some of your comics and how did it get there?

### Comics Without Heroes

Comics of the early '50s were dominated by the crime and horror genres. Nazis had been the favorite war-time villains of most superheroes, when the war ended, these heroes faded to obscurity. Marvel stopped publishing its once-popular stable of super-characters, including the Human Torch, Sub-Mariner and Captain America. DC's vast group of super-characters was reduced to

only titles featuring Superman, Batman, and Wonder Woman. Gone were the Flash, Green Lantern, Hawkman, and many more who were considered second stringers at the time.

Even without heroes, comics as an industry was still as active as ever. The slack left by the missing heroes was taken up in part by crime comics. The genre began in 1942 when *Silver Streak Comics* changed to *Crime Does Not Pay* with issue #22. It rapidly expanded to become a staple of every publisher. Even Marvel and DC got in on this act with titles such as *Juvenile* (Marvel) and *Gang Busters* (DC).

Horror comics were even more popular with both publishers and readers than crime comics. Marvel led the pack with horror comics publication with more than two dozen titles published during the early '50s. However, the definitive horror books at the time were being published at EC. Publisher Bill Gaines and his group of artists and writers set the standard for horror in comics.

### Seduction of the Innocent

Fredric Wertham's work, particularly numerous articles in *Collier's* magazine and later his book *Seduction of the Innocent* published in 1953, influenced the US Senate to form a subcommittee to look into the matter of sex and violence in comic books. Wertham's book cites numerous examples of juvenile delinquents, points out that in each case the child was a regular comic reader, and draws the conclusion that comics are a primary cause of delinquency. For example, he relates a particular case in which a 14-year-old Chicago boy strangled an 8-year-old girl. "He left 50 crime comic books in the room with his dead victim. They depicted all kinds



of ways of killing girls and killing people, including strangling." This guilt by association argument ignores the evidence that most children who read those same comics led normal lives. Incredibly, Wertham dismisses this notion by saying "It is true that many children read comic books and few become delinquent. But that proves nothing. Innumerable poor people never commit a crime and yet poverty is one of the causes of crime. Many children are exposed to the polio virus; few come down with the disease."

Wertham's crusade against the comics industry was undoubtedly done out of concern for the mental health of children, but he let this concern distort his view of the medium. He reports that "There are whole comic books in which every story ends with evil triumphant." Anyone who has given a comic more than a cursory glance knows that in comics, like no other medium, the good guys always win.

In reaction to pressure from the Senate, comics publishers banded together to form the CMAA. The idea was to formulate a "decency standard" by which comics could be measured. Any comic not meeting the standard had to be revised until it did. Comics not receiving the Code approval could not get newsstand distribution. The Code guidelines were designed to eliminate elements of horror, violence, and sex from comics. The words "horror" and "terror" could not be used in comics titles. Code guidelines precluded among other things the depiction of excessive bloodshed, depravity, lust, ghosts, vampires, and werewolves. It should be noted that one of the largest comics publishers of the period, Dell, never joined the CMAA and it's comics never carried a code stamp.



### Fallout from the Code

Many publishers simply could not continue to function within the Code guidelines. Fiction House, for example, was one of the premiere publishers of good girl comics at the time with characters such as Sheena, Queen of the Jungle. Avon was a pioneer in the fields of horror and crime. They introduced the first horror comic, *Ecce*, in 1947. Lev Gleason was publisher of the definitive crime comic, *Crime Does Not Pay*. All of these companies and many others closed between 1954 and 1956 as a result of not being able to operate under the Comics Code.



Even Marvel and DC were not left unscathed by the guidelines. They shifted the emphasis of many of their titles to suspense, mystery, and of course big monsters! DC titles such as *My Greatest Adventure*, *House of Secrets*, and



Note the diminishing size of the seal over the years

*Mystery*, and *Mystery in Space* were changed so they would fall within the Code guidelines while taking advantage of the audience built up by horror and crime comics. Marvel took a slightly different approach, changing its emphasis on horror titles like *Marvel Tales* and *Spellbound* to an emphasis on big Kirby monsters in books like *Strange Tales*, *Tales to Astonish*, and *Tales of Suspense*.

## A New Direction

EC, which was probably the most specific target of the Senate hearings and the Comics Code due to the graphic nature of much of its material, refused to quit. After killing off titles such as *Tales from the Crypt* and *Crime Suspensories*, EC introduced their "New Direction" comics, including *Fury*, *Vulgar*, *Impact*, and *Incredible Science Fiction*. These books were basically tame versions of previous titles, done with the same high artistic standards that made EC famous. Many of the EC artists, such as Al Williamson, Frank Frazetta, Harvey Kurtzman, and Wally Wood, have had a profound impact on the comics industry. In 1955, *Mad* was changed to a black-and-white magazine format. Although Gaines would later deny the Code was his reason, *Mad* was able to get distribution without Code approval in this format.

Throughout the '60s and '70s many publishers of comics material used the same tactic *Mad* did to get some material distributed. In 1964, James Warren began publishing horror material using many artists noted for their work at EC. Warren titles such as *Serie*, *Craze*, and *Vampirella* enjoyed publication until the

early '80s. Even Marvel got in the horror magazine act in the early seventies with titles like *Dracula Lives*, *Vampire Tales*, and *Tomb of Dracula*. These titles were basically re-tellings of the monsters that Marvel also used in its Code-approved comics format titles.

In the late '80s the developing group of underground comics, whose very nature was to be counter-establishment, were published and distributed without Code approval. Often self-published in small print runs, these books were distributed in "innovative" ways, sometimes being sold in places like record stores or on the streets themselves.

## Challenges & Changes

By the early '70s it became apparent to the industry that a degree of flexibility would be needed to handle the changing values of American society. In May and June of 1971, Marvel Comics published a story with an anti-drug theme in *Amazing Spider-Man* #96 and #97. As a drug theme wasn't in compliance with Code guidelines, these comics did not bear the CCA seal. Marvel managed to get the books distributed without the seal. This had an impact, because a few months later DC published a similarly-themed story in *Green Lantern* #85 and #86, and these books did bear the code seal.

Later that year, the Code guidelines were revised to remove restrictions on werewolves, vampires, and similar horror creatures. This resulted in a new horror explosion. Marvel responded immediately by introducing *Werewolf by Night* in *Marvel Spotlight* #2, giving *Dracula* and *Frankenstein* their own titles, and introducing the horrific *Ghost Rider* in *Marvel Spotlight* #5.

## New Distribution Methods

Between 1977 and 1981, the rapid spread of comic shops across the country and the implementation of new methods of distribution fed upon each other to help create the direct market. Direct distribution companies like Diamond Comics and Capital City Comics distribute comics exclusively to retail specialty shops. These new companies do not require code approval for distribution. As a result of the creation of the direct market, books bearing the code stamp have become the exception rather than the rule. No publisher with direct-market only distribution has attempted to get Code approval.

Very few companies besides Marvel and DC who have published in recent times have attempted to become CMAA

members or sought Code approval for any of their books. New Comics is one of the few examples of an independent who has at times had books approved. In more recent times some independent publishers have even gotten newsstand distribution without Code approval, Image comics being the most recent among these.

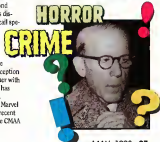
## The Code Today

With many books enjoying wide circulation both on the newsstand and at direct-only market outlets without Code approval, what is the current function of the Code? According to the preamble to the current code guidelines "comics carrying the Comics Code seal should be ones that a parent can purchase with confidence that the contents uphold basic American moral and cultural values."

Therefore, it is presumable that comics bearing the Code seal meet a set of currently-acceptable moral standards. The code has published general guidelines to deal with the portrayal of institutions, language, violence, characterizations, substance abuse, crime and attire and sexuality. CMAA members have the option to publish non-Code books, but agree "that we will distribute these publications only through those distribution channels in which it is possible to notify retailers and distributors of their content." This means that they can distribute non-code books in the direct market, but not to newsstands.

Under the Code, books must portray government and law enforcement officials and groups in a positive light. "Socially responsible attitudes will be favorably depicted and reinforced." Ethnic and cultural stereotypes are not allowed. Language restrictions are similarly broad: "The language in a comic book will be appropriate for a mass audi-

Fredrich Wertham  
Defender of the Faith





ence that includes children." Remarks deriding physical handicaps, ethnic backgrounds, and religious beliefs are likewise not allowed.

**Spider-Man was the first major comic to break the Code and be published without the seal.**



Extreme scenes of violence are not allowed in Code-approved books. Also prohibited are scenes which may instruct readers in how to commit crimes. Substance abuse is not to be depicted in a glamorous way, and this includes the consumption of alcohol, narcotics and tobacco. In the area of costumes and other dress, they "will be considered to be acceptable if they fall within the scope of contemporary styles and fashions."

## The Approval Process

Each book that a CMAA member wishes to bear the Code seal is submitted to the Code Administrator. He will approve the book based on current Code guidelines, or return it to the publisher with his comments. At that point the publisher has the option to revise the book's contents based on the administrator's comments, or to discuss those objections the administrator has raised with him. If no agreement can be reached at this level, the publisher can take the matter up with the permanent committee of the CMAA, which has the final authority in such matters.

The permanent committee consists of a series editor from each CMAA member. Along with the responsibility of resolving any questions of approval, the permanent committee meets regularly to review code guidelines and update them if necessary.

Comics Code? The stance that the industry has taken is that someone at some point in the distribution process should take responsibility for insuring that material that falls outside of a given standard of morality is not sold to minors. In the direct market, in theory, that responsibility falls to retailers, who are in a position to be aware of the contents of the comics they carry before they receive them. When vendors of newsstand-distributed comics display Code-bearing books, they can rest assured that the books will be morally acceptable without having to be aware of the contents of specific books. In theory, taking all of the risk out of carrying the books should allow a given Code-bearing book the widest possible distribution.

Historically, the industry has taken the position that self-censorship is better than government-imposed controls. This is a problem that every entertainment industry has had to face. Two decades before the implementation of the Comics Code, the motion picture industry faced this problem by implementing the Hayes Code, which did exactly for them what the CCA later did for comics—outlined what films (those that wanted to get distributed through normal channels) could and could not do. This code was later abandoned for the rating system now in place, which was first implemented by the Motion Picture Association of America in 1968. The music industry is cur-

## The Future of the Code

Marvel and DC are the most visible members of the CMAA today. However, since the advent of the direct market, they have steadily dropped their usage of the code seal. Today, roughly 80% of Marvel books and 45% of DC books published bear the Code seal. Due to the steady evolution of the comic market and American culture, the CCA may someday disappear. Because of the increasing penetration of the direct methods such as chain bookstores, most new publishers don't bother with Code approval, because they can get efficient market penetration without traditional newsstand distribution. As previously mentioned, these outlets are in a position to know the contents of the books they carry, and better yet, they're in a position to know the moral standards of their community. Furthermore, some publishers are doing their rating internally. DC, which has let its code usage drop in recent years, puts a "mature reader" tag on books felt to merit it. Finally, there is an ever-increasing awareness among the general public that comics are a medium for all ages. As parents have come to understand this, they've come to realize that if they want to control their child's environment, they will have to monitor the comics he reads along with the films he sees and the TV he watches. Due to a combination of these factors, it's possible that sometime in the near future the CCA stamp will disappear from comic covers. 7



**EERIE**



**Gee, would these pass?**

**They depicted all kinds of ways of killing girls and killing people...**



**Why Marvel and DC bother**

Given the existence of the direct market, why bother with the

currently grappling with the same problem, to come up with a workable method of denoting what recordings do not meet certain moral standards, or face sanctions imposed from the outside.



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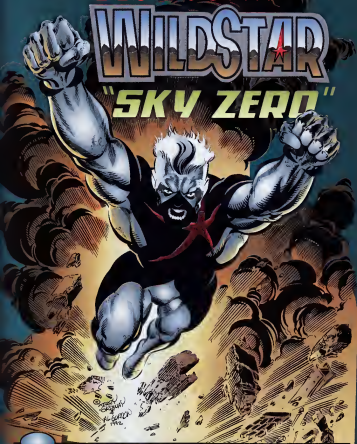
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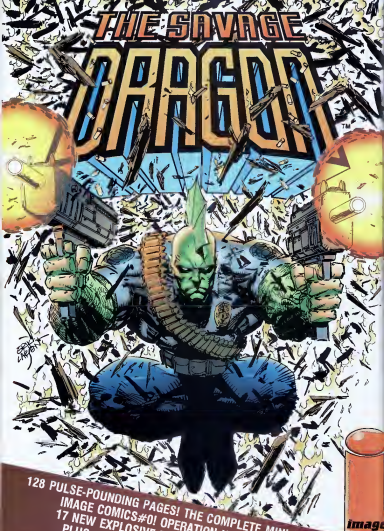
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# HUNK & BABE

*of the month*

## Hunk—Thor

By the gods, who is that heavenly body? Could that be Thor, god of thunder and heavenly pecs? You ain't just whistlin' Dixie, pal! Michealangelo missed one, all right. Thor can bring his hammer to my place anytime. Just think—brains, muscles, good looks and manners. What else could you ask for? Well...we won't go into *that* now. What I will go into is just how perfect this dream boy's bod is. Watching this beefy hunk of meat squash bad guys and rescuing innocents makes me wish I was a damsel in distress...



## Babe—Rogue

Geez, why bother getting dressed at all if that's what you're gonna wear? Hey, I ain't complainin', but that is the smallest bathing suit I have ever seen. I mean c'mon, two postage stamps and a shoelace would provide as much "coverage." But I guess that's why she's here in Hunk & Babe. Rogue is the X-Woman with the ability to absorb other people's powers and memories by touching them. I can't speak for the rest of you, but she can have my powers 24 hours a day if she wants. I won't struggle or notbin'.





# TOYING

SPEND • SPEND • SPEND • SPEND

WITH BRIAN CUNNINGHAM

During the week of February 8-15, Toy Fair '93 took place in the Jacob Javits Convention Center in New York City. It is here that many toy companies introduce their new products to the public. I won't waste time, though, since I realize you can't wait to hear about these new toys (and the fact that I don't have all that much good to say about the show in general this year anyway...). Let's get to it!

## The X-People

In 1993, Toy Biz is releasing 20 new X-Men/X-Force action figures for all to enjoy. Adding to an already impressive four figures, Wolverine receives a fifth. This one has Wolve in his outfit from his secret agent days. His features include a twist action knife-thrust and a pivoting mask and six custom made knives. There's also the enigmatic Bishop who comes with two plasma rifles and a feature that puts his guns into firing position. X-Factor's resident comedian, Strong Guy (but we can call him Guido) can lay out any villain flat with his twist-action punch.

While there might be only one new Wolverine, Cable has two new editions. Cable II is wearing a space suit with a removable transparent helmet, while Cable III has a Stealth Night Force uniform with a mortar backpack that fires three rockets. You'll also be surprised that both Cables come with a really, really big gun. Cable's bionic compadre, Kane, also has a second edition in which his right hand is a rotating propeller blade (?) and he comes with a vest and a hand gun. Grizzly, another one of Cable's former teammates, has a double-arm pounding action and wields two big-mamma stone mallets. Ouch!

There's a new X-Ternal on the block and Cannonball's his name. X-Force's new leader comes with a backpack catapult launcher. This figure looks so good it might also live forever!

Next up, we have the second-edition Cyclops which comes with his latest costume, a light-up visor, and his mutant-detecting Cerebro backpack (again with this stupid thing). Professor X can oversee his X-Men from his hi-tech hover-chair; the chair has arm rests that flip up to reveal his computer controls. The other-dimensional Longshot is armed with a spring-loaded knife-throwing action and two "razor sharp" blades. The loner Maverick comes with a quick-draw action and an automatic machine gun.

This batch of figures certainly comes with its fair share of foes, as well. The second-edition Apocalypse can "shape shift" his arms. Actually, the arms are replaceable—two arms are cyberware weapons and two arms are normal. If you don't think he's bad enough, then look at his face! Apocalypse's Dark Riders are also somewhat represented here. The humungous Tusk comes with a 2-1/2" clone of himself (cool!) and Gauntlet has spin-action guns for hands.

The Russian-born Omega Red can battle all of your Wolverine figures with his tendrill-spike and tendrill-whip. The assassin, Kruek, has a twist-action punch, shrunken head, and a whip-action hair braid that you can wear as a wristband (wristband??). The second edition Sabretooth's arms reach out and his jaw opens when you compress his legs (Whoa...Super Powers flashback with that leg squeezing thing!) The Hound Master, Ahab, carries three harpoons and a large harpoon gun that help him eliminate mutant-kind. Last but not least is the Brood. This alien drone

has a scorpion-like tail and animatic wings that activate a snarl (this I wanna hear). Have them breed inside your favorite (and least favorite) X-Man!

Unfortunately, Toy Biz is not releasing any other Marvel Universe characters as they did last year. To me, that's the biggest disappointment of this batch. Also, with no offense meant to X-fans, I am not really a huge fan of the X-books, as I used to be. If these figures came out ten years ago, I would've been bouncing off of the walls; nowadays, without Chris Claremont, it just ain't the X-Men (period). My third gripe is that there are no females, and some of the flavor of these new figures is just way too bland. With the multitude of X-characters to choose from, like Havok, Captain Britain, Quicksilver, the original X-Men, heck, even old mainstays like the Imperial Guard and the Sentinels, why are there figures for Tusk and Gauntlet? Who are these guys? And do we need that many Wolverines and Cables? I know those are the "hot" guys, the "big sellers", but there's a lot to choose from out of Marvel's mutant stable. Let's see more variety. One of the good things though is that some of these figures were designed by Bart "Dinosaur Hunter" Sears! (Check out Apocalypse's face—how awesome is that?) Perhaps next year, we'll finally get to see Ghost Rider, Psycho, Rogue and the rest. Until then, we'll have to make due with what we have here.

## Street Fighter II

The stars of the immensely popular Street Fighter II arcade game will find themselves hanging off toy store display racks sometime later this year, with the manufacturer rumored to be Hasbro. It'll be interesting to see if any special fea-





From left to right starting at the top: Tusk (with 2-1/2" claw), Bishop, Worf's 3rd figure (this time with very unusual spg gear), Klingon, Gorn, Gorn, Omega Red, Apocalypse's 2nd figure (this time with lots of interchangeable arms), Cable's 2nd figure (space cable), Cannonball, Kurr's 2nd figure (this time with super-hot action propeller hand?), Kurr (with super-hot action thing at the end of a string of holes), Cable's 3rd figure (with spg gear), and Gorn (with super-hot action bones).

tures are built in to the characters (i.e.: Blanka's electricity or Dhalim's "breath"). Little is known concerning these babies.

#### Wonder Woman & Co.

Also on the superhero front, we have Wonder Woman and the Star Riders (?) line from Mattel. In this line, Wonder Woman and four new heroines come with their own "special jewels" and superpowers to help protect the earth and it's people. These jewels are supposed to provide the colors of nature. Wonder Woman (whose costume has been slightly altered for the toyline) has a magic wand, and five star-shaped jewels which adhere to her cape.

The Star Riders include Starlily, who protects plants and trees and features a detachable backpack with a pop-out flower. Dolphin protects the color of the oceans and ensnares his enemies in bubbles. Dolphin's color is located in the torso of the fig-

ure. Solara's power comes from the sun and has a light-up feature in her chest. Ice freezes her enemies with her wand which has a sound effect of ice forming (is there such a sound?). The villain, Purrsia, has a mask and as many jewels as Wonder Woman. There are rumors that Supergirl will also join the Star Riders line. Accessories include two winged horses (for the Star Riders) and a violet panther (for Purrsia). Also look for Starlight Castle where our heroines meet.

#### Star Trek stuff

Playmates is building a universe with Star Trek like Kenner did with Star Wars. Expected in 1993 are more Star Trek: The Next Generation figures, all-new "Classic" Star Trek figures featuring the old crew, and the Star Trek: Deep Space Nine characters.

The Classic line will have Kirk, Spock, McCoy, Chekov, Ilia, Ilia, and Scotty in their original garb (the

costumes that I like!). These figures look much like the Next Generation did (a.k.a. out of proportion), but fit in nicely.

The all-new ST:TNG figures include Picard as Locutus (a Borg), Dr. Beverly Crusher, Wesley Crusher, Guinan, Sela, Bensite, Dathon, Vorgan, Q, Diagnostic Data (with a big rip in his head), Klingon Warrior Worf (in Ceremonial Klingon Battle Gear), Geordi La Forge in Dress Uniform, K'Ehleyr, Ambassador Spock (yeah, him!), the old & decrepit McCoy, the old & even fitter Scotty, and the original Next Generation figures (with new poses and clothing). Accessories for ST:TNG include a Klingon Attack Cruiser, Romulan Warbird, the Shuttlecraft Goddard, the Transporter, and the Bridge playset.

The fall of 1993 will see the birth of the Star Trek: Deep Space Nine action figure line. While nothing is definite, you might see Sisko, Nerys, Odo (hopefully with some shapeshifting gimmicks), Odo, Odo, Odo, and a Cardassian. Scheduled acces-





Shown here, clockwise from top left, is the Wesley Crusher, Phard as Locutus, and Beverly Crusher action figures, the Klingon Attack Gunner and Romulan Warbird, both with authentic sounds (clanking, divergent canon, shields off, engines), and Shuttlecraft Goddard with authentic sounds (phasers and impulse engines). Don't forget that Playmates new Star Trek figures come with a special Star Trek Collectors' card!

series include a Cardassian ship, the Runabout Shuttle, and a DSG intricately designed playset. Prototypes have not been made at press time.

#### **Batman: The Animated Series**

**K**enner is adding to their extremely popular (and great looking!) Batman: The Animated Series. Later this year, there will be a Joker figure, a Catwoman figure, a Man Bat figure (cool!), Bruce Wayne, Scarecrow, and a couple of new Batmans and Robins. Vehicles include an animated-ish Batmobile, Batcycle, Batplane and Robin Dragster among others.

#### **And now...Jeff Goldblum (7)**

**K**enner is also doing the figures for the movie Jurassic Park, where, aside from a whole bunch of dinosaurs, you may finally get your hands on a Sam Neill, Jeff Goldblum, and a Laura Dern figure. (I don't know about you, but I've always wanted a Jeff Goldblum figure!) These figures should be available sometime in early/mid spring.

There's tons of other toy stuff to cover, but unfortunately, I'm running out of room. I'll just tell you what to look out for. Mattel will be handling the figures for Arnold Schwarzenegger's new film *The Last Action Hero*, as well as new Barbie dolls. Tyco will produce Sesame Street toys and figures, Hasbro will make more G.I. Joe stuff and Barney toys, Playmates will release Teenage Mutant Ninja Turtle Trolls, and Speed Racer might see its way into toys later this year. Hope you enjoyed this year's report, and, as always, thanks for reading.





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**#0**

A SPECTACULAR  
FULL-COLOR PREVIEW

SCRIPTED BY  
**ROY THOMAS**

WITH DAZZLING ARTWORK BY  
**WALTER SIMONSON**



**Topps**  
COMICS

SECRET CITY SAGA #0 is available April. You can find it in comic shops carrying all four April Kirby titles from Topps Comics: BOMBAST #1, CAPTAIN GLORY #1, NIGHT GLIDER #1 and SATAN'S SIX #1.

Check with your local shop for complete details on getting your preview copy of SECRET CITY SAGA #0. This limited-edition collectible is sure to go fast. Act now before they're all gone!

**ACT NOW! APRIL IS KIRBY MONTH**



# WIZARD

# Contest

# 21

**A**ny day now, at a comic store near you...

Topps, known for their top quality foray into the world of non-sports trading cards (and now comic books), is ready to unleash an all new 140 piece *Star Wars Galaxy* trading card set, with the coolest characters from the *Star Wars* trilogy appearing courtesy of the hottest artists in the biz today. Just a handful of the creators involved include Dave Dorman, Dale Keown, Sam Kieth, Dave Lapham, Moebius, George Pérez, Boris Vallejo, Joe Quesada, Bill Sienkiewicz, Ken Steacy and Jim Valentino, and the list just goes on and on. To make this 15th anniversary set all the more cool, there will be six etched-foil trading cards, drawn by ten favorite Walt Simonson, which will be randomly inserted into the card packs.

Aside from the character renditions, this set will also include rarely seen promotional *Star Wars* material, as well as set design sketches and drafts. A must for all *Star Wars* enthusiasts, and science-fiction fans everywhere as well (how cool does this set sound?).



## Grand Prize-(1)

An uncut sheet of the etched-foil chase cards autographed by chase set artist Walt Simonson, a set of uncut sheets that comprise the entire 140 card set, and a complete set of all 140 cards and six chase cards!

## First Prizes-(3)

An uncut sheet of the etched-foil chase cards and a set of uncut sheets that comprise the entire 140 card set!

## Second Prizes-(5)

A complete set of all 140 cards and the six etched-foil chase card subset.

## Third Prizes-(16)

A shrink wrapped box of the 36 pack count *Star Wars Galaxy* trading cards.





1. Monster in Jabba's lair with big appetite:

2. Luke's friend from Tatooine that died during the first raid on the Death Star:

3. Rebel that smells like fish:

4. Animal used for transportation on Hoth:

5. What Luke used to shoot when he was "back home":

6. Lando's old ship:

7. Jabba's cockling companion:

8. Princess Leia's homeworld:

9. Han Solo was worth a lot to him:

10. Three member band in Jabba's Palace:

## CONTEST RULES

Answer the questions in the boxes supplied. In each answer you will find a colored letter. After you have completed all the questions, the colored letters from the answers, when unscrambled, will form the Contest Code Word. Write this word on the official entry form supplied below or a 3x5 index card and send to:

STAR WARS GALAXY CODE

P.O. Box 5001

Monsey, NY 10952-8001

No purchase necessary. Contest is open to anyone (adult employees of Wizard Press and their immediate families).

Print your name, address, city, state, zip code, telephone number with area code, and the name of the store where you purchased your contest, and the Star Wars Galaxy Code as an "Official Entry Form" on a standard provided. Enter as many times as you like. Mail each entry individually to "Star Wars Galaxy Code," P.O. Box 5001, Monsey, NY 10952-8001. No mechanical reproductions will be accepted. All entries become property of Wizard Press and none will be returned. All items (prizes, state and local) if any will be the responsibility of the prize winners. No cash equivalent or substitute prizes are offered. The prizes will be awarded on the basis of the prize winners and are not transferable. Only one prize winner per household. Offer void where prohibited, voided or restricted by law or in a manner inconsistent with the purpose and rules herein. All entries must be postmarked by May 24, 1993 and received at contest headquarters by May 27, 1993. Wizard Press is not responsible for lost, late, misdirected or undelivered entries. Odds of winning will be determined by the number of valid entries received prior to the closing date of the contest. The prize winners will be selected in a random drawing from all properly completed entry forms received at contest headquarters. The random drawing will be conducted on May 28, 1993 by Wizard Press.

For a list of prizes, available after July 1, 1993, send a stamped, self-addressed envelope to "Star Wars Galaxy Winners," P.O. Box 9661, Monsey, NY 10952-8001.

## Enter Now To Win!

### Official Wizard Contest # 21

I want my name in the hat to win these cool Star Wars Galaxy prizes! Consider me entered!

### Star Wars Galaxy Code

WIZARD CLUE: Darth Vader's old boss



### Congratulations

to the winners of Wizard #18's Month contest (answer—CRYPTON).

#### Grand Prize:

David Swinicki (age 14) - Brooklyn, NY

#### First Prize:

Eric Nelson (age 18) - Chippewa Falls, WI

Stencio Paine (age 13) - Orono, ME

#### Second Prize:

Sebastian Bach (age 9) - Francon, MD

Torrey Barnes (age 18) - Bartlesville, OK

T.J. Bean (age 14) - Berlin, NY

Michel Jones (age 12) - Lebanon, TN

#### Third Prize:

Kerry Knight (age 12) - Eden, NC

Leonard Lee (age 10) - Singapore

Joe Maciel (age 29) - Toronto, Canada

Ryan Mamen (age 16) - Glendale Hts., IL

Thomas Reinmann (age 18) - Norfolk, VA

William Spears (age 12) - S. Amity, NJ

Eric Werthmann (age 15) - Riverside, CT

Cory Woodward (age 18) - St. Peters, MD





# COMIC BOOK INTELLIGENCE QUOTIENT

# CBIQ

Every month in Wizard we throw the hardest questions your way, and only a select few have what it takes to score a perfect 30 points. Think you can? Give it a shot. This month we're ranking you alongside the least popular recess playtime activities. In other words, the more unpleasant the activity, the higher you score. Answers on page 189.

How well did you fare?

score	rank
0-6	Pick the scab
7-13	Wooden splinter slide
14-21	Quicksand box
22-29	Loose-chain swing set
30	Celostomy-bag hot potato

1) What was the name of the original Hobgoblin's goon?

- A) Matt Tierney
- B) Harry Osborn
- C) Wings Hauser
- D) Lefty Donovan

2) Adam Strange lives where?

- A) Thanagar
- B) Rann
- C) Daxam
- D) France (like the Coneheads)

3) Akira helped destroy what city?

- A) Neo-Tokyo
- B) Neo-Sapporo
- C) Neo-Hiroshima
- D) Neo-Nagasaki

4) What is Agullia's country of origin?

- A) Argentina
- B) Spain
- C) Puerto Rico
- D) Portugal

5) When Sabretooth was first introduced, he was described as:

- A) a modern day pirate
- B) a master assassin
- C) a cunning strategist
- D) being really good at Tetris

6) Rogue's foster mother is:

- A) Destiny
- B) Morra MacTaggart

C) Stevie Hunter  
D) Mystique

7) Which character has never been a member of the Teen Titans?

- A) Mai
- B) Bumble Bee
- C) Kid Eternity
- D) Aquagirl

8) In what city is *Star Trek's* Star Fleet headquartered?

- A) San Francisco, CA
- B) Washington, DC
- C) Geneva, Switzerland
- D) New York, NY

9) Big Barda is the wife of which superhero?

- A) Mr. Miracle
- B) Booster Gold
- C) Blue Beetle
- D) Timber Wolf

10) Who rebuilt the Super Patriot?

- A) European
- B) Kord Industries
- C) Oracle
- D) Cyberdata

11) What is Bedrock reading at the end of *Youngblood #0*:

- A) Playboy
- B) Wizard
- C) Mad
- D) Teen Bear



12) When traveling, where does Tony Stark normally keep his Iron Man armor?

- A) in a ring
- B) under his clothes
- C) in his attache case
- D) in an extra-dimensional "pocket-verse"

13) What happens when the Celestials arrive on your planet?

- A) They take one being that is the perfect sum of its race and absorb its DNA structure into themselves.
- B) They choose one being from that world to be the "harbinger" of that race.
- C) They judge whether life on the planet is suitable to exist.
- D) They play shuffleboard with Europa.

14) Who owns the Sherwood Florist in the DC Universe?

- A) Green Arrow
- B) Bibbo
- C) Mrs. Olsen
- D) Black Canary

15) Dan Cassidy is better known as which hero?

- A) Blue Jay
- B) The Creeper
- C) Blue Devil
- D) Felix Faust

16) Which of the following pairs of image characters are related?

- A) Sheik & Stryker
- B) Cougar & Ripclaw
- C) Battlestone & Cabbot
- D) Warblade & Claymore

17) Plans are underway for what major motion picture?

- A) Terminator vs. Robocop
- B) Predator vs. Alien
- C) Terminator vs. Alien
- D) Blade Runner II

18) Which of the following individuals has never possessed the power of Thor?

- A) Archon
- B) Dargo
- C) Beta Ray Bill
- D) Sigard Jarlson

19) Which of the following was not a Jack Kirby creation?

- A) Sub-Mariner
- B) Captain America
- C) Dr. Doom
- D) The Silver Surfer

20) Who drew the cover to Wizard #6?

- A) Larry Stromen
- B) Bill Sienkiewicz
- C) Jae Lee
- D) Sam Keith

21) In his armored form, Colosaus doesn't perform what normal human function?

- A) think
- B) breathe

- C) pass wind
- D) giggle like a school girl when you rub his knee

22) Which of the following characters does not have a rocky-looking body?

- A) Blok
- B) Monolith
- C) Brickhouse
- D) Stonewall

23) Stryker, the leader of Cyber Force, has three arms on?

- A) the left side of his body
- B) the right side of his body
- C) his La-Z-Boy
- D) Jo-Jo, his foul-tempered hand puppet

24) Kylun, the animalistic member of Excalibur, has what mutant power?

- A) the ability to shapeshift into any animal form
- B) to summon energy weapons created from the Earth's life force
- C) mimic any sounds he hears perfectly
- D) read people's minds while they are asleep

25) In the Teenage Mutant Ninja Turtles, the Mousers were originally created for what purpose?

- A) to hunt down and exterminate all rats in the city sewers
- B) to destroy Triceraton eggs
- C) to destroy the Teenage Mutant Ninja Turtles
- D) to track down the Fugitoid

26) What city does the Savage Dragon operate in?

- A) Chicago, IL
- B) New York, NY
- C) Detroit, MI
- D) Washington, DC

27) Madrox the Multiple Man first appeared in the pages of what comic book?

- A) Uncanny X-Men #126
- B) Uncanny X-Men Annual #6
- C) Defenders Annual #2
- D) Giant-Size Fantastic Four #1

28) Jarvis, the Avengers' butler, was tortured by what supervillain?

- A) Mr. Hyde
- B) Red Skull
- C) Sabretooth
- D) The Prowler

29) The Milestone Universe centers around what fictional city?

- A) Kandor
- B) Dakota
- C) Duris
- D) Metropolis in the year 2019

30) How was Ben Grimm's face recently disfigured?

- A) Dr. Doom nailed him with an ecto-acidic beam
- B) He peeled off webbing Venom sprayed on his face, and it took chunks of his skin with it
- C) Wolverine played slice and dice with his face
- D) The rogue Watcher twisted the space around his face, twisting Ben's face with it.

★



# WARHEADS

## BLACK DAWN

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**A NEW IMPRINT COMING IN JULY  
FROM MARVEL UK TAKING YOU  
TO THE EDGE OF EXPERIENCE!**





"This weather sucks!"  
Trading Cards? Nah, it's  
Jurassic Park by Topps

"You ain't never  
seen a set like this!"  
Aladdin by Topps



**H**ello Wizard faithfuls. In this month's Wizard contest you'll notice that we're giving away some of the TOPPS Star Wars Galaxy trading card sets. Not only that, but we're also giving away uncut sheet sets and uncut spectra sets.

Check it out and send in your answers with a chance to win some of these great prizes. The sets will be out shortly and should be a huge success.

On to the cards! From Skybox, there is some new and exciting sets. We have information on *Marvel Series IV* which should really excite you. The set consists of nine-card blocks of Super Heroes, Super-Villains, and Rookies. There are 13 of these in all, and they all have an interrelated background that connect when placed together. The Hulk, for example, is part of a high tech block which also includes Deathlock, Silver Sable, Siege, and Doc Samson. Other nine-card blocks include the X-Mansion, New York City, Four Freedoms Plaza, and outer space. The rest of the set consists of Alien Races, Marvel UK, and famous battles. No set would be complete without chase cards. There will be nine foil-stamped cards and a super 3-D card of Spider-Man (similar to Wolverine 3-D card in *X-Men Series II*).

Also in the works at Skybox is a set entitled *DC Bloodlines*. Everything is tentative as of press time, but basically the set will be based on the 24-part story that will run through the DC annuals in 1993. It will contain 81 regular cards and introduce 23 new rookies, including the four individuals claiming to be

Superman. The set will be released in June and will contain a special exchange card that collectors can send in to receive a Superman card of the real Superman as soon as the confusion is cleared up. The art in this set will be all original pieces, which should make the set very interesting. This set should fly real well. There will, of course, be chase cards, and as soon as we know what they are, we'll pass it along.

In next month's Wizard, look for the special Skybox prototype card from the *Milestone* set. The *Milestone* cards will contain such characters as Hardware, Static, Blood Syndicate, and Icon & Rocket. These four cards will be packed-in polybags of each of the first four #1 issues due out under the *Milestone* imprint.

Skybox's 90 card *Aladdin* set should be out by the time you read this. Check them, out they capture the flavor of the movie to a tee. *DC Cosmic Cards II* also is an improvement over Series I (slick holes too).

Three other sets are due out from Skybox, but there's little information available right now. In July, there will be a 100-card *Star Trek Masterpiece* set. The set will contain original artwork from such noted artists like Keith Birdsong. In July, there will be an *UltraVerse* set spanning the Malibu line. Another very exciting set on the way, will be a 100-card *Tundra U.K.*, containing all original art by the great Simon Bisley. This set, judging on the hotness of *Marvel Masterpieces*, will be scorching.

From TOPPS, we also have some great sets on the way. The *Jurassic Park* set mentioned last issue will be available in two versions. There will be a regular version of the set and a special gold deluxe edition available only through your local hobby dealers. Way to go TOPPS. Another coup that TOPPS got was the *Last Action Hero* license. These two sets should make the summer even hotter. These will probably be the two biggest summer movie hits. Also on the way from TOPPS, are *Nicktoons* and *Jim Lee's WildC.A.T.s*. Both sets are due out in May. The *Nicktoons* set will contain the very first trading cards of the very hot duo, Ren & Stimpy. The Ren & Stimpy merchandise is hot, so the cards should go over real well. As of press time, there was no more info on *Jim Lee's WildC.A.T.s* set, but as soon as we know we'll pass it along.

From Comic Images, we have three new sets on the horizon. The first is a 90 card set showcasing the art of



William Stout. More than two million visitors flocked the Smithsonian when his *Dinosaurs* illustrations were displayed. There will be six chromium cards randomly inserted in the foil packs. The second set, due out in May, is Hajme Sorayama's *Sexy Robots*. He is a famous fantasy artist, whose 90 card series will feature - you guessed it - *Sexy Robots*. Again, six chromium cards randomly inserted. Also due out in May from C.J. is Ujena's *Swimwear Illustrated*. The lovely ladies of *Swimwear Illustrated*, the largest nationally distributed swimwear magazine in the world, are featured on their very own trading cards. This will be a 90-card series, and the chase cards will feature a brand new process called Spectrascope. These six cards are full color, multi-dimensional, and should be terrific.

Another very interesting set crossed my desk this month, so let me share it with you. The Norfin Trolls are featured on their own card set. Nowhere on the information sheet does it tell how many cards are in a set, but that's not a big deal. These trolls are probably in every store in America, dressed up in different outfits from skydiving to Elvis. Each box contains 48 packs and have 7 cards plus one sticker per pack. The cards, produced by Collect-A-Card Corp., sport full color fronts and backs, and when the backs are placed together, form a large troll puzzle. The information on the back includes personality, ambition, and hobbies. The promotions, though, is what makes this set great. This offer is exclusive to hobby dealers. For every 4-box case ordered you receive a free 9 1/2" official Norfin Troll doll (suggested retail \$24.95). Any collector who sends in 50 wrappers to collect a card will also receive a free Norfin Troll doll of the same size. Sounds good.

The last set we came across this month is from One Shot Press. One Shot Press produces

a monthly title *The Captain's Jolting Tales* and released a 6-card series based on the book. The reason we're mentioning these is because they sport a really nice holo/prismatic paper.

Now on to our market watch. First off, we hope you enjoy our trading cards and feel that these are some of the finest cards on the market today.

The DC Doomsday cards are still hot even though the comic book series has cooled off a bit. Unopened boxes, foil sets, and spectra sets are nowhere to be found and if you do find them, you're going to pay a hefty sum. The masterpieces, as mentioned in past months continues to be strong. The *X-Men II* cards are hot, and the Wolverine Holograms are driving collectors crazy. The Valiant cards from Comic Images are still selling well because of the low print run and the awesome chromium cards. Collectors can't seem to wait for the Upper Deck cards to hit. Those cards will be on fire. And lastly, speaking of Upper Deck, the *Star Trek* cards in it's football series and are still selling strongly to the comic book collectors. These cards, drawn by Rob Liefeld and Jim Lee sell for an average of \$4-5 each and should continue to sell well while they remain inexpensive. ☐

DC's "Hologram Hall of Fame" sports some nifty images.

Marvel Series IV... Incredible (and wait until you see the Wolvie hologram!).

First very cool comics, now very cool cards. Keep an eye on Milestone Media.



## COMIC

WEB OF  
SPIDER-  
MAN #18

**ARTIST:** Marc Silvestri  
**WRITER:** David Michelinie  
**PUBLISHER:** Marvel  
**RELEASE DATE:** Sept. 1986

This one is a little...iffy. Before we delve into why this little baby is in the Comic Watch, let me just say keep an open mind. Now that you're all warmed up and wondering what this is all about, here we go. As revealed in the letters page of this magazine, David Michelinie, the creator of Venom, originally planned to introduce the Venom character way back in '86, but due to Mr. Michelinie's departure from this title, the character that was going to eventually grow in to Venom was dropped, and was left hanging in limbo. Then, two years later, Michelinie brought the idea back to life as a sneak peak in *Amazing Spider-Man* #298 - 299, and fully unleashed Venom in the pages of the 25th Anniversary issue #300. We all know how popular Mr. Need-a-bib has become, so that's all that needs to be said about the post-#298 Venom. But what about the...*(building suspense and filling space)*...pre-#298-Venom stories? Hmmmm? What is in Web #18? Well, on the last page of the issue, third panel, someone off-panel shoves Peter Parker onto the railroad tracks, from which he narrowly avoids being crushed to spider-pulp. Petey, after dodging the train, ponders why the hell his spider-



sense didn't go ballistic from the danger (and we all know about Venom's immunity to that particular brand of radar). The only part of the assailant (Venom) shown is his arm and hand, which, looking back, belong to one Eddie Brock. I know, I know. This is really cheap, but it does have merit. I mean, c'mon, the guy who invented Venom is saying that this is where the drooling symbiote makes its first appearance. Even though it's a stretch, this book is definitely worth looking into...



# WATCH

## THOR #391

**ARTIST:** Ron Frenz

**WRITER:** Tom DeFalco

**PUBLISHER:** Marvel

**RELEASE DATE:** May 1988

This book is on slightly more solid ground than that Web #18. Y'see, in the last panel of this book, a mysterious hand shoves Thor into the path of an out-of-control backhoe. With seconds to spare, Thor obliterates the machine only to find his assailant to be young Nathan Summers, who we all know to be...ah relax, I'm only joshing ya'. Had you going though, huh? No? Ah, screw you. Here's what's so good about this issue: During the course of the story, we meet Eric Masterson for the very first time. Eric's better known to all comic aficionados as Thunderstrike, the Thor wanna-be who just got his own ongoing series. During the course of the story, Thor is back on Earth after his jaunt around various dimensions, resumes his identity as Sigurd Jarlson (whoa, major flashback to the Simonson *Thors* of yesteryear, especially issues #337-354. Now those were Thor stories!)...where was I? Ah, okay, Sigurd resumes his job as a construction worker and meets young architect Eric Masterson, and later in the story Eric shows he's a pretty heroic guy when he risks life and limb to rescue a construction worker from some collapsing girders, getting severely injured in the process. Not to worry though, a quick twirl of the hammer and our buddy Thor has Eric in a hospital quicker than you can rip off your own character. (I'm only kid-



ding, Beta Ray-Bill is actually a cool character, but Dargo the future Thor and how Thunderstrike? Geez...) To top off all this nail-chomping excitement, this issue also sees the debut of the somewhat goofy super-villain Mongoose, as well as Spidey (long after Venom shows him) making a guest appearance as well! Need more? Check out *Thor* #408 for the first Thor-powered Eric Masterson (cheap one-panel), and #409 for the first full Masterson-as-Thor story. Cool stuff.



# CRYSTAL BALL

**T**he return of Superman is at the top of the order this month. Since DC announced the second coming of Big Blue, reader reaction has been quite varied, ranging from the disappointed "they didn't even wait for the body to get cold" to the breathless "I can't wait!" As with Superman's death, no matter what you think of his return, you just can't ignore it. DC's putting an interesting spin on this. There will be four different people claiming the title of Superman. All four will be introduced briefly in *Adventures of Superman* #500. The direct-market (comic shop) version will sport an unusual translucent double cover, and also have eight extra pages that the newsstand version won't have. The four-part "Reign of the Superman" storyline will serve as a follow-up, with each part focusing on one of the would-be successors to Superman's mantle. Or is one of the four actually the real Superman? The story will run through *Action Comics* #687, *Adventures of Superman* #501, *Superman* #78, and *Superman: The Man of Steel* #22. Check out the upcoming *Wizard Superman Tribute Edition* for the complete scoop on one of the most important events in comics ever.

And now for something completely different, take a look at Dave Sim's *Cerebus* #0. Those of you not overly familiar with *Cerebus* may recognize him as the lil' grey guy in *Spoon* #10. If you liked him in *Spoon*, there are over 150 issues of his own monthly title devoted to chronicling the aardvark's adventures, and luckily most of them are collected into trade paperbacks. We say luckily because if you think trying to get a Valiant or Image gold book with their 5,000 or so print run is tough, you should try finding a *Cerebus* #1 that was printed more than ten years ago in a 2,600 copy print run. There have been a few issues here and there that weren't included in the collections, much to the frustration of aardvark aficionados everywhere. *Cerebus* #0 remedies this situation with reprints of issues #51, #112-113, and #137-138. To sweeten the deal, Sim has included a *Cerebus* hologram card polybagged with each book. These stories weren't originally reprinted in collected form because they are

stand-alone stories, and not an integral part of the storyline in the surrounding issues. This makes *Cerebus* #0 the perfect introduction to this trail-blazing creator-owned character.

It's the success of creator-owned books like *Cerebus* that has paved the way for the prosperity of Image, and Jim Lee has been at the forefront of that success. *Deathblow* is his follow-up to the incredibly popular *WildC.A.T.s*. The covert super-agent who first appeared in *Darker Image* #1 now headlines his own series. Lee seems to be at his best when the action is down and dirty, and it just doesn't get any grittier than *Deathblow*. Also from Image this month is *1963* #1: *Mystery, Inc.*, from three of the most critically-acclaimed names in comics—Alan Moore, Rick Veitch, and Dave Gibbons. In this issue, these three virtuosos of the comic page pay homage to the classic Silver Age work of Stan Lee and Jack Kirby. Though this tribute to Stan and Jack is sure to be one of the stand-out projects of the year, it's the *Fantastic Four*'s Ben Grimm who first reminded us "There ain't nothin' like the real thing, baby!" Fortunately for us, Image is also delivering the real thing this month as Kirby teams with the likes of Rob Liefeld, Todd McFarlane, Erik Larsen, and Jim Lee to bring us *Phantom Force* #1. As if that wasn't enough, each book will be polybagged with one of five trading cards.

Since one book isn't enough to get your recommended daily allowance of Kirby, Topps is here to supplement your diet. The King (who is far more deserving of a postage stamp than Elvis) has created four new titles for the card company turned comics publisher. *Satan's Six*, *Captain Glory*, *Night Glider*, and *Bombast* will all be set in Jack's new universe, the Secret City. The free *Secret City* #0 will tie them all together. Be sure to make arrangements with your retailer beforehand to get your copy, since he will receive one for each set of the Secret City books he orders this month, so supplies may be limited. Don't forget what happened to *Unity* #0. Making matters even more interesting, *Bombast* #1 will contain the first-ever Image Comics cross-over into another publisher's universe, as the Savage Dragon squares off against Bombast. In the fine tradition of hot new comics, each book in this set will be polybagged with a Kirbychrome trading card. We have no idea what Kirbychrome is, but it sounds cool as hell.

Speaking of cool as hell, it's time to discuss another of this year's moneter projects. *Turok* #1 promises to be everything *Bloodshot* #1 was and more. In fact, the entire cover will be chromium this time. Judging from the frenzy to pick up early appearances such as *Magnus: Robot Fighter* #12 and *X-O Manowar* #14 and #15, Valiant has hit the right combination with the re-introduction of the Dinosaur Hunter to the comics world.

Just when you're thinking it just doesn't get any better than this, another one of those ground-breaking projects comes along to knock you on your butt. Starting this June the comics world will bring a new meaning to the words "dream team" when Image and Valiant get together for a little cross-company powwow. Imagine teaming up not only the Image and Valiant characters, but the Image and Valiant creators as well. It's called *Deathmate*, and we'll give you more details on this blockbuster in the next Crystal Ball.

WILLIAM CHRISTENSEN  
MARK SEIFERT



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The voice of the comic book industry: fans, collectors, artists, writers, publishers, distributors and store owners turn to Wizard for the inside track!

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# PICKS

## FROM THE WIZARD'S HAT

Here's a listing of the hottest books shipping in April!

### Turok: Dinosaur Hunter #1

**Artist: Bart Sears**

**Writer: David Michelinie**

**Release Date: April**

**Cover Price: \$3.50**

Last summer in the now legendary *Magnus: Robot Fighter* #12, and later during the enormously successful *Unity* cross-over we witnessed another 1960s-'70s character resurrection. This was another in the line of Valiant's terrific Gold Key/Dell character makeovers (ala Magnus and Solar, but alas, not Brain Boy.). The aforementioned character being Native American dinosaur hunter, Turok. Turok and the inhabitants of his land were trapped in the time stream anomaly created by bodacious bad babe Erica Pierce, referred to in Valiant annals as the Lost Land. In the Lost Land, Turok and his people fought against a far more intellectually advanced breed of dinosaur, known as biososaurs. (These snappy creatures even possess the ability to talk!) When Solar saved the universe at the end of *Unity*, all of the inhabitants of the Lost Land were randomly dispersed throughout time. (Do I smell future storylines here? You betcha I do.) Turok and some of the dinosaurs landed in the Brazilian rain forest. This is where Turok resumed his hunting of the dinosaurs, and realized he was a stranger, trapped in a strange new land. (This was all documented in *X-O Manowar* #14-15, for the Valiant-impaired.) Now starring in his own monthly title, Turok is ready to hunt down all the remaining biososaurs, fearing them to be a deadly threat to his new world. Not only will *Turok* sport the breathtaking artwork of Bart Sears, keep a look out for the first combination foil/chromium cover. This will give the covers full width and height metal enhancement!





# X-Men Unlimited #1



**Artist: Chris Bachalo**  
**Writer: Scott Lobdell**  
**Release Date: April 27th**  
**Cover Price: \$3.95**

Originally marketed during the fall as "X-Men Chronicles," the X-Men join the Fantastic Four and Spider in receiving their own new *Unlimited* quarterly 65-page, coated-stock title! Marvel has turned up the (30th Anniversary) temperature for this puppy! Actually, after further review, the temperature takes a big-time dip in this issue, courtesy of Magneto's Acolyte, Siena Blaze. Blaze causes the X-Men's aircraft, the Blackbird, to crash land while headed to the Savage Land. Our heroes (Cyclops, Storm and Professor X) find themselves crashed on the frozen tundra of Antarctica fighting off freezing to death! This all-out amazing...oops, sorry... wrong book. I meant... uncanny actionfest is brought to us by savvy X-wet Scott Lobdell, with the artwork being supplied by Chris (Death Mini-Series, Shade, The Changing Man) Bachalo, with inks by Dan (X-Force) Panossian. Will our heroes escape with their lives? Will they save themselves? If not, who will? Or, will they become a trio of X-cycles? Tune in this month to the latest in Marvel's ever X-panding roster of mutant titles and find the answers to these and other pertinent and impertinent questions!

# Bloodstrike #1

**By Rob Liefeld, Dan Fraga and Danny K. Miki**  
**Release Date: April**  
**Cover Price: \$1.95**

One of the titles appearing as part of Image's huge April roll-out is the newest in the Rob Liefeld created stable—*Bloodstrike*. *Bloodstrike* #1 is the prelude to the five-part cross-over taking place in both *Bloodstrike* and the new monthly *Brigade* full series. *Bloodstrike* #1 introduces us to five government-funded mercenaries of death, said killers being Cabbot, Fourplay, Tag, Shogun and Deadlock. In the prelude to the cross-over, we not only meet these five characters, we learn that Cabbot and company have been given quite an unenviable task. They've been told to go after and eliminate Brigade. While this may already seem to be a difficult task, it's further compounded by the revelation that Cabbot and the leader of Brigade, Battlereal, are brothers! The *Blood Brothers* saga promises to shake up the Image Universe, right to its very foundation. Team members will die, betray each other, and basically we readers will get to sit back and enjoy all the chaos and destruction. *Bloodstrike* will boast the high-energy creative work of Rob Liefeld, plus new Extreme Studios talents Dan Fraga and Danny Miki. 1993 should prove to be an extremely exciting time for Image, and *Bloodstrike* appears to be a big part of it.





# Deathblow #1

By Jim Lee and Brandon Choi

Release Date: April

Cover Price: \$2.50

April brings us the second spinoff in Image's highly-touted, highly ordered but (as of this writing) yet-to-be shipped anthology series, *Darker Image*. This title features Jim Lee's gritty military bent action man, *Deathblow*. This initial issue is actually two-two-two issues in one! When you flip *Deathblow* #1 and it's really *neo-no black varnished cover over you'll find* *Homage* newcomer Nick Manabat's (cool last name! It actually sounds like the name of a comic character). "The Cybemary." "The Cybemary" is a future-based story dealing with a society with no middle class, where the rich try to stay that way and the poor, with nothing, try to get ahead by any means necessary. (This concludes this Image Cybemary special report. We now return you to our regularly scheduled programming, *Deathblow* #1.) In the *Deathblow* portion of this comic, we find the setting to be during Operation: Desert Storm. The title character, known as Cray, finds that he is assigned to a secret mission right in Baghdad. It's there that *Deathblow* finds himself on more of a mission than he probably bargained for—he's to assassinate everyone's least favorite wacky Iraq: Saddam Hussein! Don't miss out on this double destructive bonanza.

## 1963 #1: Mystery Incorporated

Artist: Rick Veitch

Writer: Alan Moore

Release Date: April

Cover Price: \$1.95

Nearly a decade ago, Alan Moore helped to launch the "revisionist" superhero genre, the effects of which still permeate almost all of comicdom today. Moore accomplished this grand feat in the now legendary 12-part DC mini-series *Watchmen*. For those of you fans out there who gravitate towards actually reading your comics before you bag them, I suggest tracking down the *Watchmen* trade paperback. Ask your local retailer. Moore eventually tired of strict superhero comics, and backed off from the medium. Until now. Instead of giving us the usual late '90s/early '90s heroes, seemingly on the precipice of either good or evil, Moore and friends (including Jim Valentino, Steve Bissette, Don Simpson, Rick Veitch, Dave Gibbons, and John Totleben) bring us the first of a proposed six-title line for Image under the 1963 banner. The 1963 banner promises to bring the innocent days of comics, when we could tell the difference between the good guys and the bad guys. It kicks off with *Mystery Incorporated*, featuring The Planet, Crystalman, Kid Dynamo, Neon Queen, and their amazing Maybe Device! Harken back to the wide-eyed early Silver Age days of comics. However, there are no 12 cent price tags to be found.





# MORE PICKS

## ACTION COMICS #687

**DC COMICS:** "Reign Of The Supermen," part 1. The alien Superman is the first to take up the mantle of Superman, although this Superman has no problems with taking life. \$1.95 DIR. \$1.50 NEWS.

## ADVENTURES OF SUPERMAN #500

**DC COMICS:** Superman meets up with Pa Kent in the spirit world. Pa Kent returns to the land of the living, but what about Supes? \$2.95 DIR. \$2.50 NEWS.

## ADVENTURES OF SUPERMAN #501

**DC COMICS:** "Reign Of The Supermen," part 2. The teenage Superman has a really tough day, and Tana Moon diverts his attention from Lois Lane. \$1.95 DIR. \$1.50 NEWS.

## ALIENS: COLONIAL MARINES #4

**DARK HORSE:** The Marines flee the rail-gun station and head to Bracken's World for some R&R. But the "father" from the previous issue is already there! \$2.50

## ALIENS: ROGUE

**DARK HORSE:** A corporate spy named Kray is sent to find out what's happening at a research facility where they're supposedly trying to "domesticate" Aliens. \$2.50

## ARCHER & ARMSTRONG #12

**VALIANT:** Our heroes return to Los Angeles, but they have yet to recover Armstrong's magical pouch. \$2.50

## AVENGERS #363

**MARVEL:** The Avengers attack Proctor at the Citadel, and amazing things are revealed about Sensi. \$2.95

## BATMAN #495

**DC COMICS:** Batman continues to try to round up the escaped Arkham patients. Bruce Wayne runs up against Lucius Fox, then collapses! \$1.25

## BLOODSHOT #6

**VALIANT:** Bloodshot's off to England to work for Neville, Gilad's solicitor, but some people refuse to let him get away without settling their scores first. \$2.25



Action Comics #687



Adventures of Superman #501

## BRIGADE #1

**IMAGE:** "Blood Brothers," part 1. Brigade begins its regular series. In this issue, the team returns home and runs into an ambush set up by new team Bloodstrike. \$1.95

## DARKER IMAGE #4

**IMAGE:** This series culminates with The Maxx returning to the modern world, Bloodwolf held captive, and Deathblow in the Everglades looking for Manuel Ortega. \$1.95

## DARKHOLD #9

**MARVEL:** "Betrayal," part 2. The traitor among the Redeemers is finally revealed! \$1.75

## DEATH'S HEAD II #7

**MARVEL UK:** Death's Head II is held captive, beaten to a pulp, and on the menu as the after-dinner murder by Mayor Oakl Can Tuck save him? \$1.95

## DESIGNER GENES

**MARVEL:** A one-shot starring Sabretooth, Spider-Man, and the Punisher. Sabretooth tries to beat up on a group of genetic engineers up to no good, and Spidey and the Punisher say no-can-do to both. \$8.95

## ETERNAL WARRIOR #12

**VALIANT:** Caldore returns to rough up Gilad...again. \$2.25

## EXCALIBUR #66

**MARVEL:** Excalibur heads off to Phoenix's future/past to help her straighten it up for good. \$1.75

## GHOST RIDER #38

**MARVEL:** Ghost Rider learns of the escape and murder perpetrated by the Scarecrow, and that sets in motion the final confrontation. \$1.75

## HARBINGER #19

**VALIANT:** The Harbinger team tries to run away, but Harada's Eggbreakers are never far behind. \$2.50

## H.A.R.D. CORPS #8

**VALIANT:** Hotshot is put to the test as the Corps launches an all-out assault against Harada, after they realize his master scheme. \$2.25



Aliens: Rogue #1



Rogue #1



# MORE PICKS



DISNEY COMEY



INFINITY CRUSADE #1

## IMAGE PLUS #1

**IMAGE:** An informative book dealing with the seven Image founders, how to get into the comics biz, and for all you lucky guys, how to win a dinner date with Spawn creator Todd McFarlane! \$2.25

## INFINITY CRUSADE #1

**MARVEL:** The Goddess, Adam Warlock's good half friend, wants to rid the Earth of evil. And she'll let nothing stand in her way! \$3.50

## LOBO: UNAMERICAN GLADIATORS #1

**DC COMICS:** Part 1 of 4. Lobo competes in a game to the death. The prize—a little planet named Zarotey. \$1.75

## MAGNUS: ROBOT FIGHTER #26

**VALIANT:** Survivors in North Ann gather to talk about the past exploits of mighty Magnus. An excellent place to jump aboard for new readers. \$2.25

## THE MAXX #2

**IMAGE:** Maxx is still on the trail of the killer Mr. Gone. Julia seems to be getting worse, and Mr. Gone appears to know who the Maxx really is! \$1.95

## PHANTOM FORCE #1

**IMAGE:** Jack Kirby pencils his last full story! The government is holding onto the antidote to a plague that has been wreaking havoc on the planet, and it's up to Phantom Force to get it! \$2.50

## PREDATOR: RACE WAR #0

**DARK HORSE:** A serial killer, a Predator, and the man hired to find out what's going on come together in this prologue. \$2.50

## PUNISHER #79

**MARVEL:** The Punisher teaches a lesson to the guys who blew up his plane. Bad idea, guys. \$1.25

## PUNISHER 2099 #5

**MARVEL:** The Cyber Nostra, Fearmaster, and Multi-fractor don't give up, so Jake helps them make up their minds. \$1.25

## PUNISHER WAR ZONE #16

**MARVEL:** The Punisher's memory returns while he's in a town full of serial killers. But boy, does hell break loose when he finds Micro's involved! \$1.75

## PUNISHER WAR JOURNAL #55

**MARVEL:** Punisher finishes roughing up some PCP-frazzled rednecks. Good for him. \$1.75

## RAI & THE FUTURE FORCE #11

**VALIANT:** The Steel Legion is the only hope for Magnus, Rai, and Leeka, against the Malev forces, but are they friend or foe? \$2.25

## REN & STIMPY #7

**MARVEL:** It's Official Yak Shaving Day! What more do you need from a comic besides yaks and hair? \$1.75

## RESURRECTION #4

**MARVEL:** Mephisto fights Warlock for the soul of Shalla Bal, but Mephisto wants more—the souls of Warlock, the Infinity Watch, and the Surfer! \$2.50

## SANDMAN #50

**DC COMICS (VERTIGO):** In a story reminiscent of Arabian Nights, Haroun Al Rashid wants something from the Sandman, something he can not have. \$2.95

## SHADOWMAN #15

**VALIANT:** Jack is off to Nebraska, but there's no escape from Shadowman. \$2.50

## SOLAR, MAN OF THE ATOM #23

**VALIANT:** Solar splits himself in two. One half is off to destroy the spider aliens forever. But now Solar is only half as powerful. There's a problem. \$2.25

## SPAWN #12

**IMAGE:** In part one of a two-part storyline, we learn who killed Al Simmons! \$1.95

## SPECTACULAR SPIDER-MAN #201

**MARVEL:** "Maximum Carnage," part 5. Carnion joins up with Carnage, Shriek, and the Spidey Doppelganger, and poor Spidey has to stop them all! \$1.25



PREDATOR: RACE WAR #0



SANDMAN 50



# MORE PICKS

## SPIRITS OF VENGEANCE #11

**MARVEL:** Ghost Rider and Johnny Blaze tussle with a humanoid spider creature that eats people's insides and then inhabits their bodies. Yum! \$1.75

## SPIDER-MAN #35

**MARVEL:** "Maximum Carnage," part 4. It's an incredible assortment o' people in this ish. Black Cat, Spidey, Venom, and Cloak take on Carnage, Shriek, the Spider-Man Doppelganger, and Demogoblin! Unbelievable, ain't it? \$1.75

## STORMWATCH #3

**IMAGE:** StormWatch's battle with the Mercs comes to an end. Chernobyl gets worse as the Russians are defeated by some unknown, plus we witness the introduction of Strafe, who might just join StormWatch! \$1.95

## SUPERMAN #78

**DC COMICS:** "Reign Of The Supermen," part 3. The cyborg Superman from the future comes home to rid the world of Doomsday, for good! \$1.95 DIR. \$1.50 NEWS.

## SUPERMAN: THE MAN OF STEEL #22

**DC COMICS:** "Reign Of The Supermen," part 4. Another Superman attempts to rid Suicide Slum of crime. This time a steel worker takes on the guise of The Man Of Steel. \$1.95 DIR. \$1.50 NEWS

## THUNDERSTRIKE #1

**MARVEL:** Now that Thor's back, Eric Masterson gets a new costume and identity: Thunderstrike! Also introducing Carpack and featuring a holographic, lightning-patterned foil cover! (wow) \$2.95

## TRIBE #2

**IMAGE:** Out Cold tries to outdo Tribe, and the team continues to grow. Also, we learn more about Steel Pulse. \$1.95

## UNCANNY X-MEN #301

**MARVEL:** Mystique gives Forge over to Fitzroy. Lee Forrester, Magneto's ex-lover, shows up at the X-Men's place. \$1.25



SUPERMAN #78



SUPERMAN: MAN OF STEEL #22

## UNCANNY X-MEN ANNUAL #17

**MARVEL:** The X-Men seem to be in a perfect world, but the new character X-Cuboner isn't far behind, and he's not going to make things better. \$2.95

## VENOM #5

**MARVEL:** Venom spawns five new symbiotes! Is there no end? Let's hope Venom and Spidey can end this little tirade once and for all. \$2.95

## WARLOCK & THE INFINITY WATCH #17

**MARVEL:** Maxim takes everything the Watch has to offer, yet won't fall. He has no memory, except that he must kill Adam Warlock! \$1.75

## WHAT IF...? #50

**MARVEL:** What if the Hulk killed Wolverine? The X-Men find out and want him dead! \$2.95

## WILDSTAR/SKY ZERO #4

**IMAGE:** Wildstar, still dead, tries to keep the world's future from becoming a thing of the past. \$1.95

## WOLVERINE #70

**MARVEL:** Wolverine and Rogue take on Javron in the Savage Land in an explosive, all-out battle. \$1.75

## X-FACTOR #91

**MARVEL:** New geneengineer Sasha Ryan unweils a plan to rid the Earth of all mutants! Meanwhile, X-Factor battles Armageddon. \$1.25

## X-MEN #21

**MARVEL:** Silver Samurai and Shinobi Shaw further cloud the mystery of who's Betsy Braddock. \$1.25

## X-O MANOWAR #18

**VALIANT:** The government wants to know how Aric took over Orb industries, and Aric is stumped for an answer. \$2.25

## YOUNGBLOOD: STRIKE FILE #2

**IMAGE:** Stories featuring solo characters Dillard and Chapel as they take on Giger and his cyborgs. \$2.50



THUNDERSTRIKE #1



VALIANT: STORM ACE #2



# THIS MONTH'S NUMBER ONES!



Comic book collectors place a great deal of importance on the #1 issue. Since it's tricky to determine whether a book will succeed, you have to choose your comics very carefully and wisely. #1 issues have been known to appreciate considerably when a series becomes very popular. Here we have compiled for you many of the #1 issues shipping for April. Happy hunting!

**Raver #1**  
from Malibu Comics

1983 #1; Mystery, Inc.  
from Image

**Hero, Son of Asar #1**  
from Ania

**Captain Glory #1**  
from Topps Comics



**Aliens/Bugs #1**  
Dark Horse \$2.50

**Arner #1**  
Continuity (\$2.50)

**Blacksnake #1**  
Image \$1.95

**Bombast #1**  
Topps \$2.95

**Brigade #1**  
Image \$1.95

**Captain Glory #1**  
Topps \$2.95

**Cody Crawford #1**  
Friendly/Personality  
Comics \$2.50

**Cybered #1 (1983)**  
Continuity \$2.50

**Deadline #1**  
Image \$2.50

**Earth 4 #1**  
Continuity \$2.50

**Bugs Warrior #1**  
Ania (\$1.95)

**Genosher #1**  
Vic Communications  
\$2.75

**Gary, Son of Asar #1**  
Ania \$1.95

**Hybrids #1**  
Continuity \$2.50

**Image Plus #1**  
Image \$2.25

**Infinity Crusade #1**  
Marvel \$3.50

**Justice League Task Force #1**  
DC \$1.25

**Kamandi: Al Earth's End #1**  
DC \$1.75

**Knight Slasher #1**  
Five Star Comics \$2.50

**Libe:**  
**Examination Candidates #1**  
DC \$1.75

**Man of War #1**  
Malibu \$2.50 (\$1.95  
Newsstand)

**Monolithic 24 #1**  
London Night Studios  
\$2.95

**Moonlighter 24 #1**  
London Night Studios  
\$2.95

**Moonlighter 24 #1**  
London Night Studios  
\$2.95

**Megath #1**  
Continuity \$2.50

**Midnight Men #1**  
Marvel \$2.50

**Ms. Mystic #1 (1983)**  
Continuity \$2.50

**Night Glider #1**  
Topps \$2.95

**Original Man #1**  
Ania \$1.95

**Phantom Force #1**  
Image \$2.50

**Raver #1**  
Malibu \$2.95 (\$1.95  
Newsstand)

**Redblade #1**  
Dark Horse \$2.50

**Satan's Six #1**  
Topps \$2.95

**Sea Warrior #1**  
Dark Horse \$2.50

**Shadow Riders #1**  
Marvel \$2.50

**Snake the Hedgehog #1**  
The Series  
Archie Comics \$1.25

**Snake the Hedgehog #1**  
The Series  
Archie Comics \$1.25

**Snake the Hedgehog #1**  
The Series  
Archie Comics \$1.25

**Snake #1**  
DC: Milestone \$2.95  
(\$1.50 Newsstand)

**The Trouble With Girls #1**  
Marvel \$2.50

**Thunderstrike #1**  
Marvel \$2.95

**Tor #1**  
Marvel \$5.95

**Torak: Dinosaur Hunter #1**  
Valiant \$3.50

**U.S. Agent #1**  
Marvel \$1.75

**Unjaded #1**  
Marvel \$2.50

**Verdon Visions #1**  
DC: Vertigo \$3.95

**X-Men Unlimited #1**  
Marvel \$3.95

**Zilium #1**  
Eternity \$2.50

**Zwaga, Son Of Zulu #1**  
Ania \$1.95

**1983 #1; Mystery, Inc.**  
Image \$1.95



# TOP 100

## MARCH - 1993

Here's the list for March... the countdown of the top selling titles sold as reported by Diamond Comic Distributors, Inc.

- |    |   |    |                                     |     |                                 |
|----|---|----|-------------------------------------|-----|---------------------------------|
| 1  | Uncanny X-Men #300                      | 33 | Shadowman #14                       | 66  | Aliens: Colonial Marines #3     |
| 2  | Spawn #11                               | 34 | Doom 2099 #5                        | 67  | Predator: Race War #2           |
| 3  | Maxx #1                                 | 35 | Spider-Man #34                      | 68  | Mad Dog #1                      |
| 4  | Youngblood: Strike File #1              | 36 | Dragon Lines #1                     | 69  | Punisher War Zone #15           |
| 5  | Cable #1                                | 37 | Lobster Portrait of a Victim #1     | 70  | Hardware #2                     |
| 6  | Spider-Man Unlimited #1                 | 38 | Ren & Stimpy #6                     | 71  | Morbius #9                      |
| 7  | Magnus: Robot Fighter #25               | 39 | Icon #1                             | 72  | Detective Comics #560           |
| 8  | Stormwatch #2                           | 40 | Resurrection #3                     | 73  | X-Men Adventures #7             |
| 9  | Tribe #1                                | 41 | Death: High Cost of Living #3       | 74  | Detective Comics #659           |
| 10 | Spectacular Spider-Man #280             | 42 | Secret Defenders #1                 | 75  | Blood Syndicate #2              |
| 11 | Darker Image #3                         | 43 | Invasors #1                         | 76  | Excalibur #65                   |
| 12 | Web of Spider-Man #100                  | 44 | Ghost Rider #37                     | 77  | Punisher #78                    |
| 13 | Venom #4                                | 45 | Kid Eternity #1                     | 79  | Sandman Mystery Theatre #2      |
| 14 | Wildstar: Sky Zero #3                   | 46 | New Warriors Annual #3              | 80  | Warlock & Infinity Watch #16    |
| 15 | X-Men #29                               | 47 | Wild Thing #2                       | 81  | New Warriors #35                |
| 16 | Rai & The Future Force #10              | 48 | Hellstorm #2                        | 82  | Dracula: Vld the Impaler #2     |
| 17 | Bloodshot #5                            | 49 | Laserdog #1                         | 83  | Thor #462                       |
| 18 | X-Force #22                             | 50 | Ravage 2099 #6                      | 84  | Sebastian O #1                  |
| 19 | H.A.R.D. Corps #7                       | 51 | Silver Surfer #50                   | 85  | Iron Man #292                   |
| 20 | Spider-Man 2099 #7                      | 52 | Incredible Hulk #605                | 86  | Hardware #3                     |
| 21 | Wolverine #69                           | 53 | Spirits of Vengeance #10            | 87  | Ultraman #1                     |
| 22 | Newstime-Life:<br>Death of Man of Steel | 54 | Sandman #19                         | 88  | Justice League America #74      |
| 23 | Solar #22                               | 55 | Death's Head II #6                  | 89  | Next Men #13                    |
| 24 | Harbinger #18                           | 56 | Avengers Annual #22                 | 90  | Fantastic Four #376 (newsstand) |
| 25 | Amazing Spider-Man<br>Annual #27        | 57 | Fantastic Four #371 (2nd)           | 91  | What If? #49                    |
| 26 | X-O Novowar #17                         | 58 | Batman #492                         | 92  | Punisher War Journal #54        |
| 27 | Eternal Warrior #11                     | 59 | Legends of the Dark Knight #45      | 93  | Namor #38                       |
| 28 | X-Factor Annual #8                      | 60 | Marvel Masterworks<br>Collection #1 | 94  | Darkhawk #27                    |
| 29 | X-Factor #90                            | 61 | Captain America Annual #12          | 95  | Enigma #3                       |
| 30 | Amazing Spider-Man #377                 | 62 | Batman #493                         | 96  | Captain America #415            |
| 31 | Punisher 2099 #4                        | 63 | Alpha Flight #120                   | 97  | Avengers #362                   |
| 32 | Archer & Armstrong #11                  | 64 | Moon Knight #50                     | 98  | Marvel Comics Presents #129     |
|    |   | 65 | Shadow of the Bat #12               | 99  | Marvel Comics Presents #128     |
|    |   |    |                                     | 100 | Marvel Comics Presents #127     |

### Who's in the TOP 100?

	# books in top 10	# books in top 50	# books in top 100
Marvel	4 (+1)	28 (+3)	58 (+1)
DC Comics	- (+0)	5 (+1)	20 (+2)
Image	5 (+0)	7 (+0)	7 (+0)
Valliant	1 (+0)	10 (+0)	10 (+0)
Dark Horse	- (+0)	- (-1)	3 (-2)
Topps	- (+0)	- (+0)	1 (-1)
Harvey	- (+0)	- (+0)	1 (+1)

### TOP 10 MARCH 1992

- 1 X-Men #8
- 2 Incredible Hulk #393
- 3 Uncanny X-Men #286
- 4 X-Men Annual #1
- 5 X-Force #10
- 6 Ghost Rider #25
- 7 Uncanny X-Men Annual #16
- 8 X-Force Annual #1
- 9 Lobo's Book #1
- 10 Spider-Man #22



# TOP 10

## APRIL - 1993

We keep a very close watch on all the hottest books changing hands throughout the country. Here are the 10 best-selling comics:



Three straight months at the number one slot, and this month it has the strongest placement yet, as the multi-foiled *Turok* #1 should be hitting the stands around the time you're reading this. So what the hell does *Turok* have to do with *Magnus*? Well, since one used to hang out in a pocket dimensional prehistoric past (!) while the other lives in the year 4001, just about nothing. What they do have in common is that they both appear in this story, but while it's just a regular appearance of our bud, *Magnus*, it's the first Valiant appearance of *Turok*. Thanks to the

powerful pencils of Bart Sears, *Turok* has become something of a hot character these days, and this is where it all leads back to.



Moving up a notch from last month's top ten, *Rai* #3 continues to have absolutely nothing special in it. No cameo appearances, no guest shots, not even one of them fancy metal-foiled covers that the kids go ga-ga over nowadays. What it does have is two things: first, its print run is unbelievably small. In a day and age where the print run on comics resembles the National Debt, the print run on this baby was like 30,000. Very small. The second good thing going for it is the fact that it's a Valiant title. Where most "alternative" books have small print runs, it doesn't matter

because their audience is so small. Though Valiant started out that way, they've grown considerably, making these older books hot collectibles.



Double double your expenses... Yup, here's another one of them rare Valiant books with that dead Japanese guy. Though the print runs for both this and *Rai* #3 are similar, fans are going for *Rai* #3 a little more than this book, which may not make much sense, but hey, this is the comic book industry. It's not supposed to make sense. Also contributing to these two books' hot streak is the release of *Rai* and the *Future Force*, which premiered at #9. Normally, when a book is cancelled, it kind of dwells in the "hey, this crap sucks" box, receiving zippo on the attention meter. With the *Future Force* going strong, back issues of *Rai* are hotter than ever.



Hey, wasn't this book in the Comic Watch last month? Sure was, and that was back when rumors of the book's importance were just beginning to spread. Now that hot little bit of info is on everyone's lips as collectors everywhere scramble to get a copy (or six) before the price shoots up into orbit! If you don't know what the hell I'm talking about, let me bring you up to speed. Our boy Aric (X-O) is hanging out with Capt. Unpleasant himself, Toyo Henda, when they stop by a hip New Orleans jazz club, and guess who's there waitin' away on the sax? Yup, Jack Boniface (a.k.a. Shadowman) makes a cheeky one-panel appearance, but by golly, regardless of how brief it may be, it's still his first appearance.





He shoots...he scores! A hot track ladies and gentlemen! Between issues #3,4 and now, #0, the mighty Rai scores three times here in the top ten. Hey, pretty impressive I must say. Anyway, aside from that really awesome looking cover, this book has tons of stuff going for it. Not only does it set the groundwork for the entire future of the Valiant universe (or so they say...), but it's also the catalyst for the upcoming Image/Valiant *Deathmate* crossover. During the course of the story, Solar, distraught over the death of his beloved Gayle, splits into two different personalities that went into a self-imposed exile, and another that went off to explore other realities, namely, the Image Universe.

© Valiant



Another Valiant book. I'm beginning to see a trend here. So...considering the fact that this book came out not so long ago, and nobody in this book is getting their own title this month, what makes it such a "must-getter"? A little bugger by the name of Fred Bender makes his first appearance in this issue, and while he may not be receiving his own title this month, Bender is definitely one of the most important characters in the growing line of Valiant "bookies", as he is destined to become the nefarious Dr. Eclipse. Pretty un-dramatic since most fans don't who the hell Dr. Eclipse is, eh? Well the ones that do are driving the book's popularity crazy, and dealers are happy to oblige.



This is no ordinary book. It contains one of those semi-incredible Image coupons, which, combined with the six other coupons from the pages of *Brigade* #1, *Savage Dragon* #3, *W.I.C.A.T.s* #2, *Cyberforce* #1, *Shadowhawk* #1 and *Youngblood* #0 got you a copy of the real away only Image Comics #9. But, since none of those other books are here on the charts, that alone can't make this book so great. What it does is that this is the only book in the history of Image comics that even resembles a monthly book, something the fans like and will throw their support to. On top of that, *Spawn* has recently had such hot creators as Frank Miller, Neil Gaiman and Dave Sim doing guest shots, adding more fuel to the fire.

© DC Comics



Hats off to DC, who's usually a stranger to these pages. Shame they had to off the big guy to generate the publicity though. But wait a sec, what does this book have to do with the whole death of Superman thing? The villain of this story, Brainiac, is defeated at the end of this "Parade in the Sky" storyline, but not before he releases his last blow at the heroes, a device which is activated but never really does anything, just gets shot off into space (presumably to fall to earth). The rumor mill is churning out that this is the first "appearance" of Doomsday, who was Brainiac's doomsday weapon. DC announcing the release of the *Parade in the Sky* trade paperback, with an added page, has done wonders for this book's popularity as well.



Heyyyyyy...a Valiant book. Way cool. What do you say we start running two different top ten lists, one to show how all the Valiant books are doing, and another to let some other books get some air time, and allow me to write about some other books once in a while? It gets pretty damn tedious writing about the same books over and over again month after month and keeping this section even mildly entertaining to...I seem to be getting off the topic here. Let me start fresh.

Heyyyyyy...a Valiant book. Way cool. Aside from just being a cool story with Shadowman (one of Valiant's neater characters), it's also the first appearance of head Valiant bad guy Master Dargue!

© 1994 Current Era



Kind of weird that this company, Welch Publishing, has a book in the top ten and Marvel, lord high rulers of the Multiverse, has none. Haman, this is the kind of thing that keeps you up at night, if you don't have a life or nothin'. Enough of that. Not much needs to be said on this one. The Simpsons are one of the hottest properties around right now, and a comic book featuring them was bound to become a hot item with the fans. The lead story, which features a huge comic-book company ripping off the Radioactive Man character from his creator for a measly couple of bucks, and then killing Radioactive Man in an attempt to re-kindle his waning popularity is really a hoot. Only in fiction.

☆



# Wizard Market

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● Valiant remains the talk of the comic book industry, as new releases continue to climb the charts as back issues continue to dominate the after market. The release of the much ballyhooed *Bloodshot* #1, *Rai* and the *Future Force* #9, *Magnum* #25 and *Turok* #1 have all done exceptionally well, and have sustained themselves nicely in after-market sales. As far as the older issues, they are the after market right now. Early Valiants such as *Magnum* #12, *Rai* #3 and 4, *X-O Manowar* #4 and *Solar* #14 are the hottest commodities dealing right now, commanding top dollar. They are either key back issue books, limited print run titles or both.

What makes some of Valiant's titles so popular are the "hidden" appearances of so many characters in their titles. The aforementioned *X-O Manowar* being a prime example. During a nightclub scene, Jack (Shadowman) Boniface is seen prior to the release of *Shadowman* #1. An otherwise "warm" issue, this cameo shot turns this book into a hot seller. Though it's a breath of fresh air

A

from other companies' over-hype of new characters, some fans and dealers have expressed their displeasure with the amount of "hidden" character books on the market. The complaint is that there seems to be an "up and coming" in every book, way too many for the fans (or dealers) to keep track of. Very hollow complaint. Compare the amount of first appearances in Marvel or DC to Valiant, and the boys over at the big V have just a fraction of that.

● DC has quieted down significantly in the back issue market since the release of the much hyped death of Superman. The actual book where Big Blue buys it has dropped to a stable \$24, where at one point it was selling for \$100+. Excitement does surround the release of the four new Superman in the pages of *Action Comics* #687, *Adventures of Superman* #501, *Superman* #78 and *Superman: The Man of Steel* #22. Whether or not these will maintain

T

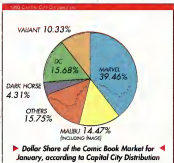
C

their popularity after their release remains to be seen.

Two DC books that are cooking on the charts are also related to the death of Superman. *Superman* #66 is rumored to hold the first appearance of Doomsday, while the *Superman Special* #1 released in '92 featuring the Sandman Superman may hold the key to the "re-birth" of Superman. During that storyline, Superman battles a Superman doppelganger, and during the final battle, one of them wins, but while it appears to be the "real" that wins, it could very well be the Super-Sandman, who later fell at the hands of Doomsday, leaving the "real" Superman in a comatose state back at the sight of the Superman/Sandman battle. Sound stupid? Tell that to Jean Grey.

In non-Superman related news, the rumored "Death of Batman" scheduled to hit the fans later this year has spun off rumors aplenty. Though no official statement has been made (keep in mind these are rumors people!), it appears Arael will be playing a major role in Gotham City after a "slight" costume change. So who supposedly kills the Bat

H





dude? Bane is the word on the street. Suffice to say,

all appearances of

Azrael and Bane are going like hotcakes. Top scorches include Azrael's first appearance in the *Saved of Azrael* #1 mini-series, and Bane's first appearance in the *Batman: Vengeance of Bane Special* #1.

● Marvel Comics remains the giant as far as new issue sales are concerned, but are really losing it as far as back issue sales. Though there are some characters that are generating activity in the back issue bins (*Sabretooth*, *Venom*), most of the once hot books that were once dealer's bread and butter and topped the fans' want lists are dead in the water. *X-Men*, *McFarlane Spider-Man* and *Liefeld's Mutants*, once the industry's best back issue movers, now collect dust. Oddly enough, the hottest back issues Marvel has right now feature characters licensed from *Nickelodeon*, *Ren & Stimpy*. The popularity of this title took dealers by surprise, and it's relatively low print run made it a hit with the fans. Even these books, which carry surprisingly high price tags for a cartoon-adaptation, are experiencing a slow down with their prices beginning to waver.

● Image Comics is still...well, Image Comics. Every new title that's released sells unbelievably well, arrives in the stores several months after it's release

date and then sells out, to slowly garner a higher price as the days pass by. Though fans and dealers alike both complain about the staggering delays in the Image titles, they can not dispute the fact that these titles are the fastest selling books in the store.

The cream of the crop here are *Spawn*, *Youngblood* and *WildC.A.T.s*. *Spawn* since it's McFarlane art, and the news of Frank Miller, Alan Moore and Dave Sim's guest writing has gone over great even with the *Spawn* skeptics. *Youngblood* has the historic importance of being the first Image title (and Rob Liefeld's current popularity doesn't hurt any), and *WildC.A.T.s* is easily one of the best drawn comics on the market today.

The upcoming Image/Valiant *Deathmate* crossover should drive fans crazy, as will the Neal Adams/Todd McFarlane team up in the *She-Bat* and *Spawn* crossover published by Continuity. Expect the books involved in the "Image Comics Month" coupon offer to experience a dip in popularity after the coupon offer expires. Even now the books involved are feeling the hype (and the price tags) easing down.

Interesting news regarding Image outside the comics medium is the planned Liefeld/Spiegel *Doom 4* live action movie, and the rumored *Spawn* and *WildC.A.T.s* flicks. Whether or not these projects see it to the silver screen remains to be seen.

● Dark Horse Comics is set to enter the "superhero war" between Marvel, DC, Image and Valiant with the release of *Comics Greatest World*, a

series of books debuting in June with a cover price of \$1. Creates involved in the project reads like a list of who's who in the comic industry. Frank Miller, Walt Simonson, George Pérez, Art Adams, the list goes on and on. The characters involved are some of the more interesting looking characters to come into comics in some time, and the fictional cities in which the stories take place (Arcadia, Golden City, the Vortex and Steel Harbor) are perfect settings for wild superhero yarns. These books should be fantastic, as long as fans give them a chance.

On a different note, Dark Horse's one time best sellers, the *Alien*, *Predator* and *Terminator* series are all sitting quiet in the bins.

With independents/alternative companies like Image, Dark Horse and Valiant standing tough, DC continuing to experience stumbling blocks and Marvel just printing everything but the sink, the comics industry will be a mighty interesting place to be in '93. Expect change. ★

## ATTENTION DEALERS

Our price guide database is being revamped to expand dealer input and speed compiling. Participating dealers who complete our monthly survey forms (space: 15 minutes of your time) will receive a copy of the results, compiled in a pre-hopping-dealer ONLY newsletter which you'll get faster and earlier than any other top-selling titles and back issues pricing info booklet. We are also programming regional information. To participate, write or fax, or telehead, to: DEALER NEWSLETTER, Wizard Press, P.O. Box 5881, Newburg, NY 12552-5881. Fax: 516-426-6071.

## WIZARD'S TOP TEN HOTTEST ARTISTS



1. TODD MCFARLANE  
*Spawn*



2. JIM LEE  
*WildC.A.T.s*



3. ROB LIEFELD  
*Youngblood*,  
*Youngblood Sinister*, *Fat*



4. DALE KEOWN  
*Pitt*



5. SAM KEITH  
*The Mask*



6. BART SEARS  
*Turk*



7. JAE LEE  
*Namor*, *Youngblood*,  
*Sinister*, *Fat*



8. JOE QUINADA  
*X-Factor*, *Chalice*



9. MARK BAGLEY  
*Amazing Spider-Man*,  
*Venom*



10. RON LIM  
*Silver Surfer*,  
*Infinity Crusade*








陳永發



DA	Don Hoover	FR	Eric Smiter	WR	Ch. Hovard
DB	Dan Hahn	FR	Frank Smyke	WR	Jeff Auer
DC	Danella Jones	FCI	Frank Stocco	WR	Jon Lee
DD	Don Jorgens	WR	Frank Tassara	WR	Jon Nissen
DE	Don Koser	FR	Frank Winkler	WR	John Arnes
DF	David Klein	FR	Frank Henry	WR	Jay Allen Sanford
DG	David Anthony Hall	FR	Frank Lott	WR	Jim Baker
DH	Don Lewis	FR	Frank Miller	WR	Jon Bragdon
DI	David Light	FR	Frank Nicks	WR	Jon Brinkman
DJ	David Lloyd	FR	Frank Pines	WR	James Bond
DK	David Lupton	FR	Frank Robison	WR	John Brock
DL	David Mazzuchelli	FR	Frank Sprague	WR	John Burton
DM	Dwight McElroy	FR	Frank Thomas	WR	John Bryson
DN	Dani McManfred	FCI	Frank Cohn	WR	John Butler
DO	Don McGee	FCI	Frank Cohn	WR	John Buzen
DP	David Mitchell	FCI	Greg Culp	WR	John Byrum
DQ	Don McLean	FCI	Greg Gossy	WR	Joe Frowman
DR	Doug Menden	FCI	Greg Harris	WR	John Gendall
DS	Donna Morris	FCI	Greg Davis	WR	Johnny Childs
DT	Don Morrison	FCI	Greg Hinkle	WR	John Cline
DU	Don Motter	FR	Greg Hinkle	WR	John Collins
DV	Don Mumby	FCI	Greg Hinkle	WR	John Collins
DW	Don Newton	FCI	George Evans	WR	John Cline
DX	Donnie O'Hall	FCI	Greg Evans	WR	John Cline
DY	Don Parlin	FCI	Greg Evans	WR	John Cline
DA	Donnie Polanski	FCI	Greg Evans	WR	John Cline
DB	Don Reed	FCI	Greg Evans	WR	John Cline
DC	Donnie Reed	FCI	Greg Evans	WR	John Cline
DD	Don Reed	FCI	Greg Evans	WR	John Cline
DE	Don Reed	FCI	Greg Evans	WR	John Cline
DF	Don Reed	FCI	Greg Evans	WR	John Cline
DG	Don Reed	FCI	Greg Evans	WR	John Cline
DH	Don Reed	FCI	Greg Evans	WR	John Cline
DI	Don Reed	FCI	Greg Evans	WR	John Cline
DJ	Don Reed	FCI	Greg Evans	WR	John Cline
DK	Don Reed	FCI	Greg Evans	WR	John Cline
DL	Don Reed	FCI	Greg Evans	WR	John Cline
DM	Don Reed	FCI	Greg Evans	WR	John Cline
DN	Don Reed	FCI	Greg Evans	WR	John Cline
DO	Don Reed	FCI	Greg Evans	WR	John Cline
DP	Don Reed	FCI	Greg Evans	WR	John Cline
DQ	Don Reed	FCI	Greg Evans	WR	John Cline
DR	Don Reed	FCI	Greg Evans	WR	John Cline
DS	Don Reed	FCI	Greg Evans	WR	John Cline
DT	Don Reed	FCI	Greg Evans	WR	John Cline
DU	Don Reed	FCI	Greg Evans	WR	John Cline
DV	Don Reed	FCI	Greg Evans	WR	John Cline
DW	Don Reed	FCI	Greg Evans	WR	John Cline
DX	Don Reed	FCI	Greg Evans	WR	John Cline
DY	Don Reed	FCI	Greg Evans	WR	John Cline
DA	Don Reed	FCI	Greg Evans	WR	John Cline
DB	Don Reed	FCI	Greg Evans	WR	John Cline
DC	Don Reed	FCI	Greg Evans	WR	John Cline
DD	Don Reed	FCI	Greg Evans	WR	John Cline
DE	Don Reed	FCI	Greg Evans	WR	John Cline
DF	Don Reed	FCI	Greg Evans	WR	John Cline
DG	Don Reed	FCI	Greg Evans	WR	John Cline
DH	Don Reed	FCI	Greg Evans	WR	John Cline
DI	Don Reed	FCI	Greg Evans	WR	John Cline
DJ	Don Reed	FCI	Greg Evans	WR	John Cline
DK	Don Reed	FCI	Greg Evans	WR	John Cline
DL	Don Reed	FCI	Greg Evans	WR	John Cline

SCOTT LOBDELL



**SCOTT LOBDELL**

1	James Fry III
2	Jay Davis (Warrior Road)
3	Jeff Grubb
4	Jackson Guzik
5	Joakim S. Hestris
6	James Hrivnak
7	John Higgins
8	John Holland
9	James Hudrall
10	J. J. Bush
11	Jeff Johnson
12	Joe Judis
13	Jack Kirby
14	Joe Kuyatt
15	Jim Lee
16	Joseph Michael Linser
17	Joph Loeb
18	Joan Lutz Gerlie Lodes
19	Jim McInerney
20	Joseph M. Mirvis
21	Jim Mooney
22	Jon J. Nalati
23	John Smith
24	Joe Orlando
25	Jeffrey Dwyer
26	John Debnick
27	Jim Dwyer
28	Joan Drisc
29	Joe Pridmore
30	Jonathan Peterson
31	Joe Phillips
32	Joe St. Pierre
33	Jimmy Prouser
34	Jason Purnomo
35	Jeff Purves
36	Joe Quincke
37	Jordan Reagin
38	James Robinson
39	John Rogovsky
40	John Romka Jr.
41	John Rowlett
42	Joe Ruderman
43	Joel Salzman
44	Jon Strand
45	Jon Sweeney
46	Jimmy Sogal
47	Jim Spitzer
48	Joe Strout
49	Johnny Starks
50	Jack Steinhilber
51	James T. Sullivan
52	Joe Tanton
53	Jack Spauling
54	Joe St. Pierre
55	Jim Swenson
56	Joe Starita
57	Joe Strasser
58	Jim Thompson
59	James Tupper
60	Jim Velestino
61	James Van Hise
62	John Wagner
63	J. H. Williams
64	David Weinrib
65	John Weinrib
66	Joseph DeFina
67	Joel Zuckerman
68	Kyle Baker
69	Karl Busch
70	Kenneth Dwyer
71	Kathy Gammill
72	Kathie Giffen
73	Ken Hooper
74	Kevin Hoggard
75	Klaus Janssen
76	Kelley Jones
77	Kirk Justice
78	Karl Kewell
79	Karl Landgraf
80	Katy Libbey
81	Kevin Maguire
82	Kevin McManis
83	Kevin Drabell
84	Kevin T'Nai
85	Katsuhiko Osomoto
86	Kevin P. Van Halbe
87	Keith Proust
88	Kelly Puskas
89	Karl Schaffnerberger
90	Ken Shacey
91	Kevin Smith
92	Kevin Vint
93	Ken Williams
94	Kim Yalc
95	Larry Cunningham
96	Lee Ebbel
97	Lynette Ferguson
98	Linda Pitt
99	Larry Harris



HE	Laura Haddock
DEA	Lin Kyrning
LE	Lapsed King
LE	Lyns Lachance
LE	Clay Lile
LM	Luke McDonald
LM	Louise Melley
LM	Loa Mitson
LM	Lary Mordley
LS	Len Roberts
LS	Leon Sharp
LS	Louise Simpson
LS	Louis Silver
LS	Larry Simons
LS	LJ Silver
LS	Len Strawnwell
LS	Len Wiles
LS	Lee Wiles
MA	Michael Adams
MA	Michael Akin
MA	Marjory Anderson
MA	Mark Bagley
MA	Mark Budge
MA	Nile Beacham
MA	Michael Bear
MA	Mary Bennett
MA	Mark Burt
MA	Mike Brown
MA	Mark Brown

**EVAN DORKIN**

[illegible]

**HOWARD SIMPSON**

Y	First Appearance of
Y	Anniversary Issue
B	Beginnings Starts with
W	Con
D	Death/Creation of
GN	Graphic Novel
HC	Hardcover
I	Introduction of
J	Identity Revealed
J	Jetta
P	Last Story Ends
D	Design of
PF	Prestige Format
Q	Quilt
R	Return of
SC	Softcover
ST	Size
TR	Trade Paperback
W	Wendy
W	Witch
W	Witch







# WIZARD PRICE GUIDE

676	JGR RSR Helldemon	1.75
677	JGR RSR vs Swamp	1.75
678	JGR RSR Lax Luther revealed	1.75
	to be Lax Luther	1.75
679	JGR RSR 0 Shellshock	1.25
680	JGR RSR	1.25
681	JGR RSR Dendrogyr Carno	3.80
682	JGR RSR Dendrogyr p4	7.80
683	JGR RSR Hanes p2	5.80
684	JGR RSR Funtail p3	1.25
AMMUL 1	AGG JGR Barmen	1.20
AMMUL 2	JGR JGR Memories	2.50
AMMUL 3	TGR RSR Superman becomes Phoenix Armageddon	2.80
AMMUL 4	CWJ Dm Eclipse	2.50

## ADAM STRANGE

### DC COMICS

1	Aka RSR D Adam Strange	4.25
2	Aka RSR Return to Earth	4.80
3	Aka RSR Adam on top	4.80

## ADOLESCENT RADIOACTIVE BLACKBELT HAMSTERS

### ECLIPSE

1		2.50
14	2nd print	2.50
2-9		1.75

### J-0 SERIES

1-4		1.75
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## ADVANCED D & D

### DC COMICS

1	JGR NFI The Gathering	5.50
2	JGR NFI Bounty Suckers	4.80
3	JGR NFI Suckers' Glory	4.80
4	JGR NFI Suckers' Glory	3.25
5	JGR NFI Spirit of Myrth	3.25
6	JGR NFI Myrth p2	2.25
7	JGR NFI Myrth p3	2.25
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1	Mrkng Skull	10.00
2	On Rto Rto Area	20.00
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# WIZARD PRICE GUIDE

<b>GRANT SIZE 1</b>	<b>80u RTH 1</b>	<b>Whizur I</b>	
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<b>GRANT SIZE 2</b>	<b>DCE</b>	<b>Sen Kang</b>	
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<b>GRANT SIZE 3</b>	<b>DCE</b>	<b>Sen Kang</b>	
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<b>GRANT SIZE 4</b>	<b>DCE</b>	<b>Sen Kang</b>	
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<b>GRANT SIZE 5</b>	<b>1st Annual</b>	<b>#1</b>	
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<b>5</b>	<b>DCE</b>	<b>Sen Kang</b>	
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<b>15</b>	<b>DCE</b>	<b>Sen Kang</b>	
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## 2ND SERIES

1-2	2.50
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GM BHI DM Dr Doom vs Avengers	7.95
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48-49 Jly Jly	2.00
50 Jly Jly	3.50
51-55 Jly Jly	2.00
56-57 Jly Jly	1.75
58 Jly Jly	1.75
59 Jly Jly	1.75
60 Mignolo	1.75
61-72	1.75
73-74	1.75
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1-5	3.00

<b>ELVIRA HOUSE OF MYSTERY</b>	
<b>OC COMICS</b>	
1-11	2.50
SPECIAL 1	1.75

<b>E-MAN</b>	
<b>CHARLTON</b>	
1	13.00
2	7.50</











## FLASH

### DC COMICS

105	Cin Spo 1 Mo Flash	3.70/00
106	Cin Spo	3.50/00
107	Cin Spo	3.50/00
108	Cin Spo	3.50/00
109	Cin Spo	3.50/00
110	Cin Spo 1 Red Flash	4.75/00
111	Cin	3.50/00
112	Cin 1 Elongated Man	3.50/00
113	Cin	3.50/00
114	Cin	3.50/00
115	Cin	3.50/00
116	Cin	3.50/00
117	Cin	3.50/00
118-120		3.50/00
121-122		3.50/00
123	Cin Gfro 1 Earth F	1.100/00
124		3.50/00
125-126		3.50/00
127	Golden Age Flash	3.50/00
130		3.50/00
131-133		3.50/00
134		3.50/00
135		3.50/00
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137		3.50/00
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139		3.50/00
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141-150		4.00/00
151		3.50/00
152-153		3.50/00
154		4.00/00
155		25.00/00
156-167		25.00/00
168		40.00/00
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170		25.00/00
171-174		25.00/00
175		65.00/00
176		20.00/00
177		20.00/00
178		27.00/00
179		20.00/00
180-185		12.00/00
186		12.00/00
187		20.00/00
188-189		12.00/00
190		20.00/00
191-204		7.00/00
205-213		9.00/00
214	O'Malley Men	9.00/00
215		12.00/00
216		7.00/00
217-219	Nat Green Lantern	12.00/00
220-222		7.00/00
223		9.00/00
224-225		4.00/00
226		5.00/00
227-228		4.00/00
229		3.50/00
230-231		3.00/00
232-233		3.50/00
234-235		2.00/00
236	O'Neil	3.00/00
237		3.50/00
238-240		2.00/00
241		3.00/00
242-243		2.50/00
244-245		2.00/00
246		3.00/00
247-248		2.00/00
249		3.00/00
250-251		2.00/00
252-253		2.50/00
254-255		2.00/00
256		5.00/00

### 2ND SERIES

1	Jay Mils	10.00
2	Jay Mils	9.00
3	Jay Mils	5.00
4	Jay Mils	4.00
5-6	Jay Mils	3.50
7-8	Jay Mils Red Trinity	3.00
9	Jay Mils 1 Chuck	3.00
10-11	MPC Mils Chuck	3.00
12	Jay Mils 1 Super Kaur	3.00
13	MPC Mils Vandal Savage	3.00
14	MPC Mils Vandal Savage	2.50
15-16	Gla Wls	2.50
17	Gla	2.00
20-22	Gla Wls Invasion	2.00
23	Gla Wls	2.00
24	Gla Wls Super Speed	2.00
25	Gla Wls	2.00
26-28	Gla Wls Porcupine Man	2.00

29-32	Gla Wls	2.00
33-34	Gla Wls	2.50
35-36	Gla Wls	2.50
37	Gla Wls	2.00
38	Gla Wls	2.50
39	Gla Wls	1.75
40	Gla Wls	1.50
41	Gla Wls	1.50
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43	Gla Wls	1.50
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98	Gla Wls	1.50
99	Gla Wls	1.50
100	Gla Wls	1.50

### TV SPECIAL

1	Jay Mils	3.95
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### FLAXEN

#### DARK HORSE

1		2.95
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### THE FLY

#### IMPACT

1	MPC L&S	1.75
2-5	MPC L&S	1.80
6	MPC L&S 1 Blackback	1.80
7	MPC L&S	1.80
8	MPC L&S	1.80
9	MPC L&S	1.80
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100	MPC L&S	1.80

### FOOLKILLER

#### MARVEL

1	J&S S&S 1/2 Foolkiller	4.00
2	J&S S&S 1/2 Foolkiller	3.75
3	J&S S&S 1/2 Foolkiller	3.50
4	J&S S&S 1/2 Foolkiller	3.50
5	J&S S&S 1/2 Foolkiller	3.50
6	J&S S&S 1/2 Foolkiller	3.50
7	J&S S&S 1/2 Foolkiller	3.50
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9	J&S S&S 1/2 Foolkiller	3.50
10	J&S S&S 1/2 Foolkiller	3.50
11	J&S S&S 1/2 Foolkiller	3.50
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95	J&S S&S 1/2 Foolkiller	3.50
96	J&S S&S 1/2 Foolkiller	3.50



# WIZARD PRICE GUIDE

1 Wiker Wizard	9.00	22 Mite Hula	3.00
24 Dps JSH Eruptor	9.00	23 Mite Hula Deathwatch	3.00
25 Dps JSH Mantic	9.00	24 Mite Hula D Deathwatch	3.00
26 Dps JSH Dr. Druid	9.00	25 Deathwatch	2.50
27 Dps JSH Hawkeye	9.00	26 Shocktop rips out Dan's throat, pop up catapult	4.00
28 Dps RMs the Glib	9.00	27 RMs HMs A-Men, Brood	3.00
29 Dps RMs Gormam	3.00	28	3.00
30 Dps RMs Dr. Storage	3.00	29	2.50
31 Dps RMs Dr. Storage	3.00	30	1.75
32 Dps RMs Bounty Hunter	3.00	31	2.50
33 Dps RMs Hunter	3.00	32-37	1.75
34 Dps RMs Cyclops comes	3.00		
35 Dps JSH Death	3.00		
36 Dps MFI rathalos	3.00		
37 Dps MFI rathalos	3.00		
38 Dps MFI Death Dull	3.00		
39 Dps MFI Sarcos Squid	3.00		
40 Dps MFI Nuclear Man	3.00		
41 Dps MFI Blast gets arrested	3.00		
42 Dps MFI rathalos	3.00		
43 On MFI Black & Gray	3.00		
44 Rotor rathalos	3.00		
45 Dps MFI Crimson Mage	3.00		
46 Dps MFI Flag Pargo	3.00		
47 Dps MFI rathalos	3.00		
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58 Dps MFI rathalos	3.00		
59 Dps MFI rathalos	3.00		
60 HTI MFI 1 Black Jew	3.00		
61 Aka MFI Water Wizard	3.00		
62 JSH MFI Aslan Knight	3.00		
63 MFI MFI Madame Menace	3.00		
64 Aslan Knight	3.00		
65	3.00		
66 Wind Witch	3.00		
67 rathalos	3.00		
68 RSR Dr. Ghost Rider	3.00		
69 RSR RSR Earth Mover	3.00		
70 RSR RSR Furies	3.00		
71 Dps JSH Evil Eyes	3.00		
72 RSR JSH Circle of Crims	3.00		
73 RSR JSH Circle of Crims	3.00		
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239	HTF	RTH	Iron Man, Banner		246	SBU	Like Iron Barmack	
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241	HTF	RTH	Iron Man, Banner		248	SBU	Like Iron Barmack	
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244	HTF	RTH	Iron Man, Banner		251	SBU	Like Iron Barmack	
245	HTF	RTH	Iron Man, Banner		252	SBU	Like Iron Barmack	
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249	HTF	RTH	Iron Man, Banner		256	SBU	Like Iron Barmack	
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257	HTF	RTH	Iron Man, Banner		264	SBU	Like Iron Barmack	
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271	HTF	RTH	Iron Man, Banner		278	SBU	Like Iron Barmack	
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273	HTF	RTH	Iron Man, Banner		280	SBU	Like Iron Barmack	
274	HTF	RTH	Iron Man, Banner		281	SBU	Like Iron Barmack	
275	HTF	RTH	Iron Man, Banner		282	SBU	Like Iron Barmack	
276	HTF	RTH	Iron Man, Banner		283	SBU	Like Iron Barmack	
277	HTF	RTH	Iron Man, Banner		284	SBU	Like Iron Barmack	
278	HTF	RTH	Iron Man, Banner		285	SBU	Like Iron Barmack	
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281	HTF	RTH	Iron Man, Banner		288	SBU	Like Iron Barmack	
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287	HTF	RTH	Iron Man, Banner		294	SBU	Like Iron Barmack	
288	HTF	RTH	Iron Man, Banner		295	SBU	Like Iron Barmack	
289	HTF	RTH	Iron Man, Banner		296	SBU	Like Iron Barmack	
290	HTF	RTH	Iron Man, Banner		297	SBU	Like Iron Barmack	
291	HTF	RTH	Iron Man, Banner		298	SBU	Like Iron Barmack	
292	HTF	RTH	Iron Man, Banner		299	SBU	Like Iron Barmack	
293	HTF	RTH	Iron Man, Banner		300	SBU	Like Iron Barmack	
294	HTF	RTH	Iron Man, Banner		301	SBU	Like Iron Barmack	
295	HTF	RTH	Iron Man, Banner		302	SBU	Like Iron Barmack	
296	HTF	RTH	Iron Man, Banner		303	SBU	Like Iron Barmack	
297	HTF	RTH	Iron Man, Banner		304	SBU	Like Iron Barmack	
298	HTF	RTH	Iron Man, Banner		305	SBU	Like Iron Barmack	
299	HTF	RTH	Iron Man, Banner		306	SBU	Like Iron Barmack	
300	HTF	RTH	Iron Man, Banner		307	SBU	Like Iron Barmack	
301	HTF	RTH	Iron Man, Banner		308	SBU	Like Iron Barmack	
302	HTF	RTH	Iron Man, Banner		309	SBU	Like Iron Barmack	
303	HTF	RTH	Iron Man, Banner		310	SBU	Like Iron Barmack	
304	HTF	RTH	Iron Man, Banner		311	SBU	Like Iron Barmack	
305	HTF	RTH	Iron Man, Banner		312	SBU	Like Iron Barmack	
306	HTF	RTH	Iron Man, Banner		313	SBU	Like Iron Barmack	
307	HTF	RTH	Iron Man, Banner		314	SBU	Like Iron Barmack	
308	HTF	RTH	Iron Man, Banner		315	SBU	Like Iron Barmack	
309	HTF	RTH	Iron Man, Banner		316	SBU	Like Iron Barmack	
310	HTF	RTH	Iron Man, Banner		317	SBU	Like Iron Barmack	
311	HTF	RTH	Iron Man, Banner		318	SBU	Like Iron Barmack	
312	HTF	RTH	Iron Man, Banner		319	SBU	Like Iron Barmack	
313	HTF	RTH	Iron Man, Banner		320	SBU	Like Iron Barmack	
314	HTF	RTH	Iron Man, Banner		321	SBU	Like Iron Barmack	
315	HTF	RTH	Iron Man, Banner		322	SBU	Like Iron Barmack	
316	HTF	RTH	Iron Man, Banner		323	SBU	Like Iron Barmack	
317	HTF	RTH	Iron Man, Banner		324	SBU	Like Iron Barmack	
318	HTF	RTH	Iron Man, Banner		325	SBU	Like Iron Barmack	
319	HTF	RTH	Iron Man, Banner		326	SBU	Like Iron Barmack	
320	HTF	RTH	Iron Man, Banner		327	SBU	Like Iron Barmack	
321	HTF	RTH	Iron Man, Banner		328	SBU	Like Iron Barmack	
322	HTF	RTH	Iron Man, Banner		329	SBU	Like Iron Barmack	
323	HTF	RTH	Iron Man, Banner		330	SBU	Like Iron Barmack	
324	HTF	RTH	Iron Man, Banner		331	SBU	Like Iron Barmack	
325	HTF	RTH	Iron Man, Banner		332	SBU	Like Iron Barmack	
326	HTF	RTH	Iron Man, Banner		333	SBU	Like Iron Barmack	
327	HTF	RTH	Iron Man, Banner		334	SBU	Like Iron Barmack	
328	HTF	RTH	Iron Man, Banner		335	SBU	Like Iron Barmack	
329	HTF	RTH	Iron Man, Banner		336	SBU	Like Iron Barmack	
330	HTF	RTH	Iron Man, Banner		337	SBU	Like Iron Barmack	
331	HTF	RTH	Iron Man, Banner		338	SBU	Like Iron Barmack	
332	HTF	RTH	Iron Man, Banner		339	SBU	Like Iron Barmack	
333	HTF	RTH	Iron Man, Banner		340	SBU	Like Iron Barmack	
334	HTF	RTH	Iron Man, Banner		341	SBU	Like Iron Barmack	
335	HTF	RTH	Iron Man, Banner		342	SBU	Like Iron Barmack	
336	HTF	RTH	Iron Man, Banner		343	SBU	Like Iron Barmack	
337	HTF	RTH	Iron Man, Banner		344	SBU	Like Iron Barmack	
338	HTF	RTH	Iron Man, Banner		345	SBU	Like Iron Barmack	
339	HTF	RTH	Iron Man, Banner		346	SBU	Like Iron Barmack	
340	HTF	RTH	Iron Man, Banner		347	SBU	Like Iron Barmack	
341	HTF	RTH	Iron Man, Banner		348	SBU	Like Iron Barmack	
342	HTF	RTH	Iron Man, Banner		349	SBU	Like Iron Barmack	
343	HTF	RTH	Iron Man, Banner		350	SBU	Like Iron Barmack	
344	HTF	RTH	Iron Man, Banner		351	SBU	Like Iron Barmack	
345	HTF	RTH	Iron Man, Banner		352	SBU	Like Iron Barmack	
346	HTF	RTH	Iron Man, Banner		353	SBU	Like Iron Barmack	
347	HTF	RTH	Iron Man, Banner		354	SBU	Like Iron Barmack	
348	HTF	RTH	Iron Man, Banner		355	SBU	Like Iron Barmack	
349	HTF	RTH	Iron Man, Banner		356	SBU	Like Iron Barmack	
350	HTF	RTH	Iron Man, Banner		357	SBU	Like Iron Barmack	
351	HTF	RTH	Iron Man, Banner		358	SBU	Like Iron Barmack	
352	HTF	RTH	Iron Man, Banner		359	SBU	Like Iron Barmack	
353	HTF	RTH	Iron Man, Banner		360	SBU	Like Iron Barmack	
354	HTF	RTH	Iron Man, Banner		361	SBU	Like Iron Barmack	
355	HTF	RTH	Iron Man, Banner		362	SBU	Like Iron Barmack	
356	HTF	RTH	Iron Man, Banner		363	SBU	Like Iron Barmack	
357	HTF	RTH	Iron Man, Banner		364	SBU	Like Iron Barmack	
358	HTF	RTH	Iron Man, Banner		365	SBU	Like Iron Barmack	
359	HTF	RTH	Iron Man, Banner		366	SBU	Like Iron Barmack	
360	HTF	RTH	Iron Man, Banner		367	SBU	Like Iron Barmack	
361	HTF	RTH	Iron Man, Banner		368	SBU	Like Iron Barmack	
362	HTF	RTH	Iron Man, Banner		369	SBU	Like Iron Barmack	
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364	HTF	RTH	Iron Man, Banner		371	SBU	Like Iron Barmack	
365	HTF	RTH	Iron Man, Banner		372	SBU	Like Iron Barmack	
366	HTF	RTH	Iron Man, Banner		373	SBU	Like Iron Barmack	
367	HTF	RTH	Iron Man, Banner		374	SBU	Like Iron Barmack	
368	HTF	RTH	Iron Man, Banner		375	SBU	Like Iron Barmack	
369	HTF	RTH	Iron Man, Banner		376	SBU	Like Iron Barmack	
370	HTF	RTH	Iron Man, Banner		377	SBU	Like Iron Barmack	
371	HTF	RTH	Iron Man, Banner		378	SBU	Like Iron Barmack	
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46 Q'p M'n vs Quasar	1.25
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47 Q'p M'n vs Quasar	1.25
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48 Q'p M'n vs Quasar	1.25
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49 Q'p M'n vs Quasar	1.25
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65 Q'p M'n vs Quasar	1.25
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66 Q'p M'n vs Quasar	1.25
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67 Q'p M'n vs Quasar	1.25
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68 Q'p M'n vs Quasar	1.25
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69 Q'p M'n vs Quasar	1.25
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70 Q'p M'n vs Quasar	1.25
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# WIZARD PRICE GUIDE

2-3	4.75
<b>2ND SERIES</b>	
1	4.75
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<b>3RD SERIES</b>	
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3 Mfr: Mfr: Ralph frame	2.50

<b>3-D SPECIAL</b>	
1	2.95

<b>RAPHAEL</b>	
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<b>NIRAGE</b>	
1	16.00

<b>RAVAGE 2099</b>	
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<b>MARVEL</b>	
1 Pky Sls	1.75
2-6 Pky Sls	1.25

<b>THE RAY</b>	
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<b>DC COMICS</b>	
1 Jlu Jlu 1 Ray II	5.50
2 Jlu Jlu	4.00
3 Jlu Jlu	3.25
4 Jlu Jlu Dr. Polaris	3.00
5 Jlu Jlu vs Polaris	2.75
6 Jlu Jlu	2.50

<b>RAY BRADBURY COMICS</b>	
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<b>TOPPS</b>	
1	2.95

<b>RED SONJA</b>	
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<b>MARVEL</b>	
1-11 Fth	3.00
12-15	1.50

<b>2ND SERIES</b>	
1	1.25
2-15	1.00

<b>MOVIE ADAPTATION</b>	
1-2 Movie Adaptation pt	75

<b>RED TORNADO</b>	
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<b>DC COMICS</b>	
1 Cn Rbu JLA Continut	1.25
2 Cn Rbu T O Monitor	1.25
3 Cn Rbu Continut	1.25
4 Cn Rbu new ID	1.25

<b>REID FLEMING</b>	
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<b>ECLIPSE</b>	
1	10.00

<b>2ND SERIES</b>	
1	5.00
2-5	3.00

<b>KEN &amp; STIMPY</b>	
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<b>MARVEL</b>	
1A Ken Stimpy & Smit	10.00
1B Stimpy Scratch & Smit	10.00
1C 3rd print	3.75
1D 3rd print	1.00
1E 3rd print	1.50
4-5	1.75

<b>REVENGERS SPECIAL</b>	
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<b>CONTINUITY</b>	
1 LSA	4.95
2 LSA/MS	3.95

<b>THE RING</b>	
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<b>DC COMICS</b>	
1	8.00
2	8.00
3-4	3.00

<b>RIP HUNTER TIME MASTER</b>	
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<b>DC COMICS</b>	
1	150.00
2-5	80.00
6-15	50.00
16-20	42.00

<b>ROBIN</b>	
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<b>DC COMICS</b>	
1 Tly Cn D Robin	5.00
1A 2nd print	2.25
1B 3rd print	1.50
2 Tly Cn 1 King Snake	3.25
2A 2nd print	1.00
3 Tly Cn A Lady Shiva	3.00
4 Tly Cn vs Lady Shiva	3.00
5 Tly Cn vs King Snake	3.75

<b>ROBIN V JOKER'S WILD</b>	
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1 Tly Cn News stand Robin w/ photo of Mr. Freeze	1.00
1A Batman cover	1.50
1B Joker close-up cover	1.50
1C Joker in straightjacket cov	1.50
1D Joker with video screens cov	1.50

2 Tly Cn News stand Robin in school	1.00
2A Darkened cover	1.50
2B Robin at Paint legs cov	1.50
2C Mashed cover	1.50

3 Tly Cn Newsstand vs Joker	1.00
3A Robin swinging cover	1.50
3B Robin on rooftop cover	1.50
4 Tly Cn Newsstand Joker defeated, Batman app	1.00
4A Robin vs Joker cover	1.50

<b>ROBIN V JOKER'S WILD</b>	
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1 Collects all versions of Robin II	10.00
1A w/ photograph as a card	10.00
2 all versions of Robin II #2	6.00
3 all versions of Robin II #3	6.00
4 all versions of Robin II #4	6.00

5 Separate Edition including all of the covers and trading cards	30.00
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<b>ROBIN V JOKER'S WILD</b>	
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<b>ROBIN V JOKER'S WILD</b>	
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1 Tly Cn Moving cover	2.50
1A Newspaper Mike Jack covers	1.25
2 Tly Cn	2.50
3 Tly Cn	2.50
4 Tly Cn	2.50
5 Tly Cn	2.50
6 Tly Cn	2.50
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100 Tly Cn	2.50

<b>ROBIN V JOKER'S WILD</b>	
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<b>ROBIN V JOKER'S WILD</b>	
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<b>ROBOCOP: PRIME SUSPECT</b>	
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1-4	2.50
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<b>ROBOCOP VS TERMINATOR</b>	
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<b>DARK HORSE</b>	
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1-4 Wb Fm	2.50
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<b>ROBOTECH</b>	
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<b>COMICO</b>	
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<b>MACROSS SAGA</b>	
1 1st	20.00
2	6.00
3-4	4.00
5-7	3.00
8-35	2.00

<b>ROBOTECH MASTERS</b>	
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1	3.00
2-23	2.25

<b>NEW GENERATION</b>	
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1	2.75
2-4	2.25
5-25	2.00

<b>ROBOTECH</b>	
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<b>ETERNITY</b>	
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<b>FIREWALKERS</b>	
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1	2.50
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<b>GENESIS</b>	
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1 Jm Jm Jm Jm trading cards	2.25
1A (2500) expanded	5.50
2 Jm Jm	2.25
3 Jm Jm	2.25
4-6	2.50

<b>WWO WAR</b>	
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1 TEI Sls No Man's Land	2.50
2-11	2.50

<b>LEGEND OF ZOR</b>	
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1 Jm Jm trading cards	1.95
1A limited edition	3.25

<b>RETURN TO MACROSS</b>	
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1	2.50
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<b>ROBOTECH II</b>	
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<b>ETERNITY</b>	
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<b>CYBER-PYATES</b>	
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1	2.25
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<b>HANDBOOK</b>	
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SC	14.95
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<b>MALCONTENT OPPRESSIONS</b>	
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1	2.00
2-12	1.95

<b>THE SENTINELS</b>	
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1	4.50
2-3	3.75
4-16	2.25

<b>THE SENTINELS BOOK II</b>	
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1-10	2.50
SWIMSUIT SPECTACULAR	2.50

<b>ROCK FANTASY</b>	
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<b>ROCK FANTASY COMICS</b>	
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1 Pink Floyd	3.00
2 Rolling Stones	2.75
3 Last Supper	2.50
4 Never Published	3.00
5-7	3.00
8 Never Published	3.00
9-15	3.00
16 Sig In The Sky	3.00
17	3.00

<b>ROCK N ROLL COMICS</b>	
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<b>REVOLUTIONARY</b>	
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1 Lm Tlo Gm N Ross	6.00
1A 2nd print 3 Mss Backwards	2.50
1B 2nd print 1 Jm Jm	2.50
1C 4th print 1 Jm Jm	2.50
1D 5th print	2.50
1E 6th print	2.50
1F 7th print (all new)	2.50
2 Lm Tlo Metallica	3.00

3A 2nd print	2.50
3B 3rd print Jm Jm	2.50
3C 4th print	2.50
3D 5th print	2.50
3E 6th print	2.50

2E LNA Tlo 6th print (all new)	2.50
3 LNA Tlo Sun Jane	3.00
4 LNA Tlo Miley One	3.00
4A 2nd print	2.50



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## ROGUE TROOPER

### FLIGHTWAY/DUALITY

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99-100	1.25
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ANNUAL 2-4	1.25

## RONIN

1 FMI Future Story	7.00
2-5 FMI	5.00
6 FMI	5.00
TPB	14.95

## ROOTS OF THE SWAMPTHING

DC COMICS	
1-5 reprints	2.25

## RUST

1 Pro SMI D Rust	2.25
1A collector's edition	4.95
2A	2.25

## SAGA OF THE ORIGINAL HUMAN TORCH

MARVEL	
1 Rbu RTH	4.50
2 Rbu RTH	3.25
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DC COMICS	
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16-18	2.25
19-20	1.50
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25 Sbs AMo	12.00
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33-35 Sbs AMo	3.00
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TPB reprints #20-34 17.95

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MARVEL	
1	2.95

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### DC/VERTIGO

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5-7 Mdr NGA	13.00
8 Mdr NGA Death	12.00
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15-16 Mdr NGA Death's House	9.00
17-18 Mdr NGA Death's House	7.00
19-20 Mdr NGA Death's House	7.00
21-22 Mdr NGA Death's House	7.00
23-24 Mdr NGA Death's House	7.00
25-26 Mdr NGA Death's House	7.00
27-28 Mdr NGA Death's House	7.00
29-30 Mdr NGA Death's House	7.00
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33-34 Mdr NGA Death's House	7.00
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83-84 Mdr NGA Death's House	7.00
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93-94 Mdr NGA Death's House	7.00
95-96 Mdr NGA Death's House	7.00
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### OCEAN COUNTRY

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### SEASON OF MISTS

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## SANDMAN MYSTERY THEATRE

DC/VERTIGO	
1-2 Gdv MWA	1.25

## SAVAGE DRAGON

### IMAGE

1 Ela Ela Savage Dragon 6.00

2 Ela Ela Savage Dragon	5.00
3 Ela Ela Savage Dragon	5.00
4 Ela Ela Savage Dragon	5.00
5 Ela Ela Savage Dragon	5.00
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48 Ela Ela Savage Dragon	5.00
49 Ela Ela Savage Dragon	5.00
50 Ela Ela Savage Dragon	5.00

## SAVAGE DRAGON VS THE SAVAGE MEGATON MAN

1 Ela WSN 1.95

## SAVAGE SWORD OF CONAN

MARVEL	
1 Rbu RTH	70.00
2 Rbu RTH	30.00
3 Rbu RTH	17.00
4 Rbu RTH	13.00
5 Rbu RTH	10.00
6 Rbu RTH	10.00
7 Rbu RTH	10.00
8 Rbu RTH	10.00
9 Rbu RTH	10.00
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96 Rbu RTH	10.00
97 Rbu RTH	10.00
98 Rbu RTH	10.00
99 Rbu RTH	10.00
100 Rbu RTH	10.00

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12	Spider-Man & Sub-Mariner	2.25
13	Spider-Man & Sub-Mariner	2.00
14	Spider-Man & Sub-Mariner	1.75
15	Spider-Man & Sub-Mariner	1.50
16	Spider-Man & Sub-Mariner	1.25
17	Spider-Man & Sub-Mariner	1.00
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2	GfE MWO Q. Raven & T. Jagan	2.25
3	GfE MWO Q. Changeling	2.25
4	GfE MWO Q. Starlin, 1. Blackie, 1. The Citadel, Omega	2.25
<b>TALES OF THE TEEN TITANS</b>		
<b>DC COMICS</b>		
Previously New Teen Titans (1st)		
41	GfE MWO Q. Deathstroke	2.25
42	GfE MWO Q. Blood	2.25
43	GfE MWO Q. Starlin	2.25
44	The Justice Contract pt. 1	2.25
45	GfE MWO pt. Deathstroke	2.25
46	GfE MWO Q. Deathstroke	2.25
47	1. Blood, 1. Nightwing, pt. 3	3.00
48	GfE MWO Q. Aqueduct	2.25
49	GfE MWO pt. MIVE	2.25
50	GfE MWO Q. MIVE	2.25
51	GfE MWO Q. Rebirth	2.25
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55	30 Sls 1 Human Top	60.00
56	30 Sls 1 Magician	60.00
57	30 Sls 1 Spider-Man	75.00
58	30 Sls 1 Magician	30.00
59	30 Sls 1 Hulk	90.00
60	30 Sls 1 Hulk Slashed	110.00

61	30 Sls 1 Major Talbot	40.00
62	30 Sls 1 London	40.00
63	30 Sls 1 Leader	40.00
64	30 Sls 1 General Ross	40.00
65	30 Sls 1 Iron Colossus	40.00
66	30 Sls 1 Major Macabre	40.00
67	30 Sls 1 Wilder Man	40.00
68	30 Sls 1 Human Top	40.00
69	30 Sls 1 Giant-Man & Wasp	70.00
70	30 Sls 1 B-Suit-Monster	70.00
71	30 Sls 1 Krang	30.00
72	30 Sls 1 Krang	30.00
73	30 Sls 1 Wrecker	30.00
74	30 Sls 1 Wrecker	30.00
75	30 Sls 1 King Arcton	30.00
76	30 Sls 1 Wrecker gains the	30.00

77	30 Sls 1 R. Hawk	30.00
78	30 Sls 1 Puppet-Master	30.00
79	30 Sls 1 Hercules	30.00
80	30 Sls 1 Puppet-Master	30.00
81	30 Sls 1 Bloomington	30.00

82	30 Sls 1 Iron Man	40.00
83	30 Sls 1 Blossoming	30.00
84	30 Sls 1 S. Empire	30.00
85	30 Sls 1 MYTHA	30.00
86	30 Sls 1 Blossoming	30.00
87	30 Sls 1 Blossoming	30.00
88	30 Sls 1 Blossoming	30.00
89	30 Sls 1 Blossoming	30.00
90	30 Sls 1 Blossoming	30.00
91	30 Sls 1 Blossoming	30.00
92	30 Sls 1 Blossoming	30.00
93	30 Sls 1 Blossoming	30.00
94	30 Sls 1 Blossoming	30.00
95	30 Sls 1 Blossoming	30.00
96	30 Sls 1 Blossoming	30.00

97	30 Sls 1 X-Men cameo	30.00
98	30 Sls 1 T. Lord Smith	30.00
99	30 Sls 1 T. Lord Smith	30.00
100	30 Sls 1 T. Lord Smith	30.00
101	30 Sls 1 T. Lord Smith	30.00

### 2ND SERIES

1	30 Sls 1 Submariner #1	1.75
2	30 Sls 1 Submariner #2	1.75
3	30 Sls 1 Submariner #3	1.75
4	30 Sls 1 Submariner #4	1.75
5	30 Sls 1 Submariner #5	1.75
6	30 Sls 1 Submariner #6	1.75
7	30 Sls 1 Submariner #7	1.75
8	30 Sls 1 Submariner #8	1.75
9	30 Sls 1 Submariner #9	1.75
10	30 Sls 1 Submariner #10	1.75
11	30 Sls 1 Submariner #11	1.75
12	30 Sls 1 Submariner #12	1.75
13	30 Sls 1 Submariner #13	1.75
14	30 Sls 1 Submariner #14	1.75

## TARZAN THE WARRIOR

### RAJIBU

1	30 Sls 1 Tarzan in London	2.50
2	30 Sls 1 Tarzan in London	2.50
3-5		2.50

## LOVE, LIES & LOST CITY

1-2		2.50
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## TNT RECKONING

1-5		2.50
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## TEAM AMERICA

### MARVEL

1	30 Sls 1 Team America	1.25
2-4		1.25
5	30 Sls 1 Iron Man	1.50
6	30 Sls 1 Iron Man	1.50
7	30 Sls 1 Ghost Rider	1.50
8	30 Sls 1 Ghost Rider	1.50

## TEAM HELIX

### MARVEL

1-2		1.75
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## TEAM TITANS

### DC COMICS

1A	30 Sls 1 Milla D. Milla	1.75
2A	30 Sls 1 Milla D. Milla	1.75
3A	30 Sls 1 Milla D. Milla	1.75
4A	30 Sls 1 Milla D. Milla	1.75
5A	30 Sls 1 Milla D. Milla	1.75
6A	30 Sls 1 Milla D. Milla	1.75
7A	30 Sls 1 Milla D. Milla	1.75
8A	30 Sls 1 Milla D. Milla	1.75
9A	30 Sls 1 Milla D. Milla	1.75
10A	30 Sls 1 Milla D. Milla	1.75

## TEENAGE MUTANT NINJA TURTLES

### MIRAGE

1A	2nd print	450.00
2A	2nd print	55.00
3A	2nd print	30.00
4A	2nd print	20.00
5A	2nd print	5.00
6A	2nd print	125.00
7A	2nd print	14.00
8A	2nd print	5.00
9A	2nd print	4.00
10A	2nd print	4.00
11A	2nd print	4.00
12A	2nd print	4.00
13A	2nd print	4.00
14A	2nd print	4.00
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99A	2nd print	4.00
100A	2nd print	4.00

34-36	The River	4.75
37-39		4.75
40	Full Color	3.75
41		3.75
42		3.75
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100		3.75

## MAUNTED PIZZA

1		2.25
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## TIME'S PIPELINE

1		2.95
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## TEENAGE MUTANT NINJA TURTLES ADVENTURES

### ARCHIE

### MIMI SERIES

1		6.50
2-5		4.90

## REGULAR SERIES

REGULAR SERIES		
1	...	5.00
2		4.00
3-5		3.00
6-7		2.00
8-11		1.50
12-14		2.25
15		3.00
16-18		1.75
19-20		1.50
21-23		1.50
24-26		1.25
27-30	1-4	3.00











239	MS CCI 1 Reverses,	5:00	284	Wfo Jdy Bishop	2:00
240	1 Galaxy	4:25	285	Wfo Jdy Bishop	2:00
241	CCJ Intense	4:25	286	Wfo Jdy Bishop	2:00
242	CCJ Intense	4:25	287	Jly Shl Gd Bishop	2:00
243	MSI CCI Intense, 1 Goblin	4:25	288	G Walcott & Randell	2:25
244	Dauer XMen v XFactor	4:25	289	Bishop	2:00
245	MSI CCI Intense X-Factor,	4:25	290	Wfo Shl G Forge	2:00
246	MSI CCI Intense	4:25	291	Shl G Forge	2:00
247	1 M-Squad	5:00	292	Shl G Forge	2:00
248	MS CCI Intense	5:00	293	Shl G Forge	2:00
249	MS CCI Intense	5:00	294	Shl G Forge	2:00
250	MS CCI Intense	5:00	295	Shl G Forge	2:00
251	MS CCI Intense	5:00	296	Shl G Forge	2:00
252	MS CCI Intense	5:00	297	Shl G Forge	2:00
253	MS CCI Intense	5:00	298	Shl G Forge	2:00
254	MS CCI Intense	5:00	299	Shl G Forge	2:00
255	MS CCI Intense	5:00	300	Shl G Forge	2:00
256	MS CCI Intense	5:00	301	Shl G Forge	2:00
257	MS CCI Intense	5:00	302	Shl G Forge	2:00
258	MS CCI Intense	5:00	303	Shl G Forge	2:00
259	MS CCI Intense	5:00	304	Shl G Forge	2:00
260	MS CCI Intense	5:00	305	Shl G Forge	2:00
261	MS CCI Intense	5:00	306	Shl G Forge	2:00
262	MS CCI Intense	5:00	307	Shl G Forge	2:00
263	MS CCI Intense	5:00	308	Shl G Forge	2:00
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270	MS CCI Intense	5:00	315	Shl G Forge	2:00
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274	MS CCI Intense	5:00	319	Shl G Forge	2:00
275	MS CCI Intense	5:00	320	Shl G Forge	2:00
276	MS CCI Intense	5:00	321	Shl G Forge	2:00
277	MS CCI Intense	5:00	322	Shl G Forge	2:00
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281	MS CCI Intense	5:00	326	Shl G Forge	2:00
282	MS CCI Intense	5:00	327	Shl G Forge	2:00
283	MS CCI Intense	5:00	328	Shl G Forge	2:00
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285	MS CCI Intense	5:00	330	Shl G Forge	2:00
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289	MS CCI Intense	5:00	334	Shl G Forge	2:00
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297	MS CCI Intense	5:00	342	Shl G Forge	2:00
298	MS CCI Intense	5:00	343	Shl G Forge	2:00
299	MS CCI Intense	5:00	344	Shl G Forge	2:00
300	MS CCI Intense	5:00	345	Shl G Forge	2:00

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<b>US 1</b>	
<b>MARVEL</b>	
1-12	1.00
<b>V FOR VENDETTA</b>	
<b>DC COMICS</b>	
1 DU AMO	5.00
2 DU AMO	3.75
3-6 DU AMO	3.00
7-10 DU AMO	2.75
TPB	14.95
<b>VALOR</b>	
<b>DC COMICS</b>	
1-2 MR RF	1.25
3-4 RF	1.25
5-6 RF	1.25
<b>THE VAMPIRE COMPANION</b>	
<b>INNOVATION</b>	
1	3.00
2-4	4.95
<b>THE VAMPIRE LESTAT</b>	
<b>INNOVATION</b>	
1	20.00
2	11.00
3-6	7.00
7	6.00
10	4.00
11-12	3.50
TPB reprints #1-12	24.95
<b>VAMPIRELLA</b>	
<b>HARRIS</b>	
1-6 (Ltr FB)	3.95
7	2.95
<b>TIME &amp; SPACE</b>	
TPB reprints 1970s stories	12.95
<b>VAMPIRELLA</b>	
<b>HARRIS</b>	
1-4	2.95
<b>VENOM</b>	
<b>MARVEL</b>	
1 Miles DM: Nova-Goth Cover	3.00
2-4 MS DM	2.95
<b>VENUS WARS</b>	
<b>DARK HORSE</b>	
1-8 Yrs Yrs	2.75
9 Yrs Yrs Battle Vajans	2.75
10-12 Yrs Yrs	2.75
13-14 Yrs Yrs	2.25
<b>VENUS WARS II</b>	
1	2.50
2-6	2.25
9-10	2.75
<b>VERSION</b>	
<b>DARK HORSE</b>	
11-13	2.50
14	2.75
<b>VIETNAM JOURNAL</b>	
<b>APPLE</b>	
1-12	3.00
<b>VIGIL: FALL FROM GRACE</b>	
<b>INNOVATION</b>	
1 Mr Alo Vampires	2.75

VIGILANTE	
<b>DC COMICS</b>	
1	KP's Mmo
2	KP's Mmo
3-5	KP's Mmo
6-7	
8-18	
19-35	
36-49	
50	SR Pku & Vigilante
ANNUAL 1	
ANNUAL 2	
<b>VINTAGE MAGNUS ROBOT FIGHTER</b>	
<b>VALIANT</b>	
1	reprints Gold Key
2	reprints Gold Key
3	reprints Gold Key
4	reprints Gold Key
<b>VIRUS</b>	
<b>DARK HORSE</b>	
1-2	
<b>VISION &amp; SCARLET WITCH</b>	
<b>MARVEL</b>	
1-3	
4	Magnus
1-12	Rite SR
<b>WAR OF THE GODS</b>	
<b>DC COMICS</b>	
1-3	Chie GPs
<b>WARHEADS</b>	
<b>MARVEL</b>	
1	GM Mf Wolverine
2-12	
<b>WARLOCK</b>	
<b>MARVEL</b>	
1	
2-3	
4-9	
10	
11	
12-14	
15	
<b>2ND SERIES</b>	
1	reprint
2-4	reprint
<b>WARLOCK &amp; THE INFINITY WATCH</b>	
<b>MARVEL</b>	
1	AME JSI Warlock on the Living Tribunal revealed to be a reality
2	AME JSI Infinity Watch
3	Ru JSI High Evolutionary
4	Ru JSI Watch disbanded
5	AME JSI R Men-boss
6	AME JSI Infinity Thrill
7-16	
<b>WARLORD</b>	
<b>DC COMICS</b>	
1	MSR
2	MSR
3	MSR







2	The MCo highschool hostages	1.00
3	The MCo the last rescue	1.00
4	The MCo O Wild Dog	1.00

## WILDSTAR: SKY ZERO

IMAGE	
1	JCT AGC 2.50
2	JCT AGC 1.95

## WILD THING

MARVEL UK	
1	2.50
2	1.75

## THE WITCHING HOUR

<b>MILLENNIUM</b>	
1	2.50

## WITHIN OUR REACH

<b>STAR REACH</b>		
1	SC Charity special	7.95

## WOLFPACK

<b>MARVEL</b>	
1-12	1.00

## WOLVERINE

MARVEL		
NEW SERIES		
1	FIN CCI	27.00
2	FIN CCI	29.00
3	FIN CCI	29.00
4	FIN CCI	22.00

REGULAR SERIES		
1	Jibu CCI Sweet, Sweet, I Moyness as Patch	27.00
2	Jibu CCI p2, Silver Samson	13.00
3	Jibu CCI p3, postcard	10.00

6	Jay CCI Tiger Tiger, TMC	7.00
7	Jay CCI Hulk	7.00
8	Jay CCI Hulk	7.00
9	GCE Plus flashback story	4.50
10	Jay CCI first Wolverine	28.00
11	Jay CCI p2 Wolverine	5.00
12	Jay CCI p2 Wolverine	5.00
13	Jay CCI p3 1st Bat	5.00
14	Jay CCI p4 vs Bat	5.00
15	Jay CCI p5 Phoenix Storm	5.00
16	Jay CCI p6 2nd Bat	4.50
17	Jay Ago Storm/Daniel	5.00
18	Jay Ago Nuke Roughhouse	4.00
19	Jay Ago Nuke/Vengeance	4.00
20	Jay Ago Tiger Shark	4.00
21	Jay Ago 140 Storm	4.00
22	Jay Ago vs Storm	4.00
23	Jay Ago D Storm	4.00
24	GCE PDA Snow Queen	4.00
25	Jay Ago Nuke Roughhouse	4.00
26	Jay Ago Nuke Roughhouse	4.00
27	Jay Ago Nuke Roughhouse	4.00
28	Jay Ago Nuke Roughhouse	4.00
29	Jay Ago Nuke Roughhouse	4.00
30	Jay Ago Nuke Roughhouse	4.00
31	Jay Ago Nuke Roughhouse	4.00
32	Jay Ago Nuke Roughhouse	4.00
33	Jay Ago Nuke Roughhouse	4.00
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210	001	DR: S&S	5.00	306	306		1
211	001	DR: S&S	5.00	307	307		1
212	001	DR: S&S	5.00	308	308		1
213	001	DR: S&S	5.00	309	309		1
214	001	DR: S&S	5.00	310	310		1
215	001	DR: S&S	5.00	311	311		1
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219	001	DR: S&S	5.00	315	315		1
220	001	DR: S&S	5.00	316	316		1
221	001	DR: S&S	5.00	317	317		1
222	001	DR: S&S	5.00	318	318		1
223	001	DR: S&S	5.00	319	319		1
224	001	DR: S&S	5.00	320	320		1
225	001	DR: S&S	5.00	321	321		1
226	001	DR: S&S	5.00	322	322		1
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235	001	DR: S&S	5.00	331	331		1
236	001	DR: S&S	5.00	332	332		1
237	001	DR: S&S	5.00	333	333		1
238	001	DR: S&S	5.00	334	334		1
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248	001	DR: S&S	5.00	344	344		1
249	001	DR: S&S	5.00	345	345		1
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252	001	DR: S&S	5.00	348	348		1
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276	001	DR: S&S	5.00	372	372		1
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332	001	DR: S&S	5.00	428	428		1
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351	001	DR: S&S	5.00	447	447		1
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353	001	DR: S&S	5.00	449	449		1
354	001	DR: S&S	5.00	450	450		1
355	001	DR: S&S	5.00	451	451		1
356	001	DR: S&S	5.00	452	452		1
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377	001	DR: S&S	5.00	473	473		1
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379	001	DR: S&S	5.00	475	475		1
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381	001	DR: S&S	5.00	477	477		1
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2	Silo J&H vs spider-aliens	23.00
3	Silo J&H 1 X-Caliber Harolds	26.00
4	Mile S&H Harolds	18.00
5	BLA S&H Arc	14.00
6	S&H BLA vs Arc in X-O Commands	
7	arc: Arc deleted	11.00
7	Mix BLA Uniforms dinosaurs	8.00
8-9	Mix BLA	8.00
10-12	Mix BLA	4.50
13	Mix BLA	2.25
14-15	B&N BLA Tank	3.50
16	B&N BLA	2.25
17		2.25

## X-TERMINATORS

### MARVEL

1	J&J LSI 1 Nostalgia	3.75
2	J&J LSI Interns	2.75
3-4	J&J LSI Interns	2.50

## YOUNG BLOOD

### MALIBU

6	BMH Image 0 Coupon	3.80
5A	coupon cut out	1.85
1	Red H&H trading cards	10.75
1A	2nd print gold border	
	red-trading cards	2.50
		7.50
2		4.80

## BATTLEZONE

1	One Shot	1.85
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## STRIKE FILE

1		2.50
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## YOUNG DEATH

### FLEETWAY/QUALITY

1-2		2.85
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## YOUNG INDIANA JONES CHRONICLES

### DARK HORSE

1-12	DBs	2.50
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## ZATANNA SPECIAL

### DC COMICS

1	GMF Goyvs Akum	2.25
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## ZEN, INTERGALACTIC NINJA

### ARCHIE

1-4		1.25
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## ZORRO

### MARVEL

1-9		1.00
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## ZOT

### ECLIPSE

1-38		3.50
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# SPECIAL THANKS

### Bob Asselin

Creative Concepts  
5440 Old Seguin Rd.  
San Antonio, TX 78219

### Nick Barrucci

Philadelphia, Penn.

### Greg Buis and

### Jason Alexander

Kingpin Comics  
943 S. 48th St. 124  
Tempe, AZ 85281

### William Christianson

### and

### Mark Seifert

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502 East John St.  
Champaign, IL 61820

### Ilena "Squeaky-

### Bottoms" Graf

Spring Valley, NY

### Rich "Rotting Rancor"

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New City, NY

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Renegade Cards &  
Comics  
P.O. Box 6943  
San Mateo, CA 94403

### Sean

Splash Page Comics &  
Toys  
1807 E. Patterson  
Kirksville, MO 63501

And a very special thanks to everyone we missed, and to all the readers out there who helped make Wizard the #1 Guide to Comics!

# ANSWERS

## C.B.I.Q.

from pages 108 & 109

## Morbid Contest

from Wizard #18

- 1)D 2)B 3)A  
4)B 5)A 6)D  
7)C 8)A 9)A  
10)D 11)B 12)C  
13)C 14)D 15)C  
16)C 17)B 18)A  
19)A 20)D 21)B  
22)D 23)B 24)C  
25)A 26)A 27)D  
28)A 29)B 30)C

- 1) The Skipper  
2) Dr. Octopus  
3) Sarek  
4) Terrax  
5) Animal Man  
6) Sky Zero  
7) Klaw  
Valiant  
Code:  
KRYPTON



# SHOWS AND CONVENTIONS

WAYS IS NOT RESPONSIBLE FOR INCOMPLETE OR FALSE SHOW CHILDREN INFORMATION

## ALABAMA

**APR 3, AL. NAVILLE** Sports Card, Comics & Action Book Convention, Civic Center, Annex Floor, 7:30 P. \$45-\$55 A \$1, 10am-6pm, Mike Walsh 205-228-7944 or Russ Deemoss 205-228-4021

**APR 3-4, AL. HUNTSVILLE** Sports Card & Comic Book Show, University Inn, 7:30 P. \$25 (2P \$15) A \$1, Sat 10am-6pm, Sun 10am-5pm, Stacy or Gary Meador, 615-694-2537

**APR 17, AL. BIRMINGHAM** Birmingham Comics, Howard Johnson, Hwy 21 South, P. \$30 (2P \$25) A \$1, 10am-5pm, Brian White, 205-732-4344

## ARKANSAS

**APR 3-4, AR. ARKANSAS** Little Rock Spring National Baseball & Comic Book Show, Hall of Industry, Arkansas State Fairgrounds, 7:45P-9P \$10-\$20, Booths 25, 9:30am-5:00pm A \$3, Sun 10am-5pm, Sun 10am-5pm, Ken Gales, 800-562-1700 or 501-236-8579

**APR 15, AR. HARRISON** Mo-Ark Comic & Card Show, Holiday Inn Harrison, P. \$25 A \$3, 10am-6pm, Tom Elledge, 301-741-6233

**APR 15, AR. LITTLE ROCK** Comics & Cards "Comic Convention", Midland Inn 130 & 9th Street, Sat 10, 7:30P-9:30P A \$1.50, Sun 9am-5pm, Doug Woodrums, 501-647-4533 or 501-647-6773

## CALIFORNIA

**APR 3-4, CA. SAN JOSE** 3 Day Comic Book & Collector Card Show, 1570 Brannan in Old H.S. rooms 40 & 41, at the corner of Brannan & Meridian, T 4:30 P-8:00P \$50-\$110/show A Free, Info 408-285-6844

**APR 3-4, CA. RIVERSIDE** The Main Event, 12321 Sanjon Avenue, Unit R, 91 Frey, Ed McMorley, Right on McMorley, Left on Sanjon, T 4P P-8:30P (2P 5:15) under 15 free, 10am-6pm, Don Hughes, 714-780-4555

**APR 3, CA. WALNUT** Baseball Card, Comics, McDonald Collections, Frank and Son Warehouse, 19455 East Walnut Drive North, Pomona Frey (50) Freeway exit T 100P-7:30P A Free, 10am-5pm, Frank or Jim, 714-864-7482

**APR 4, CA. WEST COVINA** Comic Book & Baseball Card Show, Hilar Hotel, 14622 Bakersfield Towne Center (13 Frey) Phoebe Exit T 5P P-8:45 A \$2, 10am-6pm, Gales, 909-625-6842

**APR 5, CA. FRESNO** Comic & Card Show, Picochilly Inn University 4961 N Cedar (14) 2nd St, T 2P P-5:30 A \$1, 5pm-9pm, Joe Maroz, 209-292-2990

**APR 6, CA. NORTH HOLLYWOOD** The Valley Comic, Comics & Collectibles Show, The Beverly Garland Hotel, 4222 Vineland Ave, T 3P P-3:30 A Free, 9am-3:30pm, Donna Anst, 818-247-0772

**APR 7, CA. RIVERSIDE** The Main Event, 12321 Sanjon Avenue, Unit R, 91 Frey, Ed McMorley, Right on McMorley, Left on Sanjon, T 4P P-8:30P (2P 5:15) under 15 free, 10am-6pm, Don Hughes, 714-780-4555

**APR 7, CA. WALNUT** Baseball Card, Comics, McDonald Collections, Frank and Son Warehouse, 19455 East Walnut Drive North, Pomona Frey (50) Freeway exit T 100P-7:30P A Free, 10am-5pm, Frank or Jim, 714-864-7482

house, 16485 East Walnut Drive North, Pomona Frey (50) Freeway exit T 100P-7:30P A Free, 9am-3:30pm, Frank or Jim, 714-864-7482

**APR 4-10, CA. SAN JOSE** 3 Day Comic Book & Collector Card Show, 1570 Brannan in Old H.S. rooms 40 & 41, at the corner of Brannan & Meridian, T 4:30 P-8:00P \$50-\$110/show A Free, Info 408-285-6844

**APR 10, CA. WALNUT** Baseball Card, Comics, McDonald Collections, Frank and Son Warehouse, 19455 East Walnut Drive North, Pomona Frey (50) Freeway exit T 100P-7:30P A Free, 10am-5pm, Frank or Jim, 714-864-7482

**APR 10, CA. SAN DIEGO** Comic Castle Comic Book Convention, Scotts-Rite Center in Mission Valley, 1655 Camino Del Rio South, Comic Castle, 219-222-3052

**APR 10-11, CA. RIVERSIDE** The Main Event, 12321 Sanjon Avenue, Unit R, 91 Frey, Ed McMorley, Right on McMorley, Left on Sanjon, T 4P P-8:30P (2P 5:15) under 15 free, 10am-6pm, Don Hughes, 714-780-4555

**APR 11, CA. SAN FRANCISCO** Easter Sunday 3 Day Comic Book & Sports Card Show, 1500 Van Ness Ave, Berkeley Pine & California, T 5P P-8:00 A \$1 (under 6 free), 10am-6pm, A Jwing, 415-546-6238

**APR 11, CA. RIVERSIDE** The Main Event, 12321 Sanjon Avenue, Unit R, 91 Frey, Ed McMorley, Right on McMorley, Left on Sanjon, T 4P P-8:30P (2P 5:15) under 15 free, 10am-6pm, Don Hughes, 714-780-4555

**APR 14, CA. WALNUT** Baseball Card, Comics, McDonald Collections, Frank and Son Warehouse, 19455 East Walnut Drive North, Pomona Frey (50) Freeway exit T 100P-7:30P A Free, 9am-3:30pm, Frank or Jim, 714-864-7482

**APR 15-16, CA. SAN JOSE** 3 Day Comic Book & Collector Card Show, 1570 Brannan in Old H.S. rooms 40 & 41, at the corner of Brannan & Meridian, T 4:30 P-8:00P \$50-\$110/show A Free, Info 408-285-6844

**APR 17-18, CA. RIVERSIDE** The Main Event, 12321 Sanjon Avenue, Unit R, 91 Frey, Ed McMorley, Right on McMorley, Left on Sanjon, T 4P P-8:30P (2P 5:15) under 15 free, 10am-6pm, Don Hughes, 714-780-4555

**APR 17-18, CA. SAN DIEGO DEL MAR** Del Mar/Don Gales Comic & Sports Card Show, 1500 Van Ness Ave, Berkeley Pine & California, T 5P P-8:00 A \$2, Sat 10am-5pm, Sun 10am-5pm, A Jwing, 415-546-6238

**APR 17-18, CA. FRESNO** Uncle Sam's United Card Dealers, Manchester Center Hall, 2800 Valley & Blackstone Ave, T 9:30 P-11:30P A Free, Sat 10am-5pm, Sun 11am-5pm, Robb South, 559-229-2036

**APR 18, CA. SAN JOSE** San Jose Comic Book & Card Show, Lakeridge Hotel, 1360 N First St, T 4P P-8:30 A \$1 (under 15 free), 10am-6pm, A Jwing, 415-546-6238

**APR 18, CA. BUENA PARK** Orange County Comic, Card & Collectible Show, Squigala Athletic Club, 7530 Orange Grove Ave, T 7:30 P-8:30 A \$5 (10 & under free), 10am-4pm, Mark Ramsey, 714-447-7225

**APR 20, CA. PASADENA** The Pasadena Center, 300 East Green St, T 5:00P-9:00A Free, 5pm-9:30pm, Connie Ansell, 650-247-9773

**APR 21, CA. RIVERSIDE** The Main Event, 12321 Sanjon Avenue, Unit R, 91 Frey, Ed McMorley, Right on McMorley, Left on Sanjon, T 4P P-8:30P (2P 5:15) under 15 free, 10am-6pm, Don Hughes, 714-780-4555

**APR 22-23, CA. SAN JOSE** 3 Day Comic Book & Collector Card Show, 1570 Brannan in Old H.S. rooms 40 & 41, at the corner of Brannan & Meridian, T 4:30 P-8:00P \$50-\$110/show A Free, Info 408-285-6844

**APR 23-24, CA. RIVERSIDE** The Main Event, 12321 Sanjon Avenue, Unit R, 91 Frey, Ed McMorley, Right on McMorley, Left on Sanjon, T 4P P-8:30P (2P 5:15) under 15 free, 10am-6pm, Don Hughes, 714-780-4555

**APR 25, CA. GLENDALE** S. CA Comic Book, Sports Card & Collectible Show, Glendale Civic Auditorium, 1401 N Ventura Rd, T 5:00P-9:00P P \$50-\$100 A \$2.50 (under 6 free), 10am-6pm, Dale Chan, 818-642-1881

**APR 26, CA. RIVERSIDE** The Main Event, 12321 Sanjon Avenue, Unit R, 91 Frey, Ed McMorley, Right on McMorley, Left on Sanjon, T 4P P-8:30P (2P 5:15) under 15 free, 10am-6pm, Don Hughes, 714-780-4555

**APR 30-MAY 1, CA. SAN JOSE** 3 Day Comic Book & Collector Card Show, 1570 Brannan in Old H.S. rooms 40 & 41, at the corner of Brannan & Meridian, T 4:30 P-8:00P \$50-\$110/show A Free, Info 408-285-6844

**MAY 1-2, CA. RIVERSIDE** The Main Event, 12321 Sanjon Avenue, Unit R, 91 Frey, Ed McMorley, Right on McMorley, Left on Sanjon, T 4P P-8:30P (2P 5:15) under 15 free, 10am-6pm, Don Hughes, 714-780-4555

**MAY 2, CA. WEST COVINA** Comic Book & Baseball Card Show, Hilton Hotel, 14622 Bakersfield Towne Center (10 Frey) Phoebe Exit T 5P P-8:45 A \$2, 10am-5pm, Gales, 909-625-6842

**MAY 3, CA. RIVERSIDE** The Main Event, 12321 Sanjon Avenue, Unit R, 91 Frey, Ed McMorley, Right on McMorley, Left on Sanjon, T 4P P-8:30P (2P 5:15) under 15 free, 10am-6pm, Don Hughes, 714-780-4555

**MAY 10, CA. FRESNO** Uncle Sam's United Card Dealers, Manchester Center Hall, 2800 Valley & Blackstone Ave, T 9:30 P-11:30P A Free, Sat 10am-5pm, Sun 11am-5pm, Robb South, 559-229-2036

**MAY 11-12, CA. RIVERSIDE** The Main Event, 12321 Sanjon Avenue, Unit R, 91 Frey, Ed McMorley, Right on McMorley, Left on Sanjon, T 4P P-8:30P (2P 5:15) under 15 free, 10am-6pm, Don Hughes, 714-780-4555

**MAY 12, CA. WASHINGTON** 74-State Comic Convention, Radisson Hotel, 74 State Blvd in Concord Mall, 1455 exit 202 North (145) T 5:30 P-8:30 A \$3, 11am-5pm, George Smith, 407-499-3769

**MAY 13, FL. PALM BEACH GARDEN** Holy Cow's Monthly Comic & Cards Show, Holiday Inn at PDA, exit 145, T 7:30 P-9:30 A \$1, 10am-5pm, Bob Berg, 404-735-6335

**MAY 13-14, FL. ORLANDO** Holiday Inn, S. Orange Blossom Trail 7860 S. Orange Blossom Trail T 2:30P-5:30A \$3, 10am-5pm, George Smith, 407-499-3769

**MAY 13-14, FL. ORLANDO** Holiday Inn, S. Orange Blossom Trail 7860 S. Orange Blossom Trail T 2:30P-5:30A \$3, 10am-5pm, George Smith, 407-499-3769

## CONNECTICUT

**APR 3, CT. WATERBURY** Comic Book Collection Sale Convention 93, Red Bull Inn, Sat 2:15-4, T 8P P-8:30 A \$2, 9:30am-5pm, Eric Gehlert, 203-892-6880 or 203-723-4205

**APR 3, CT. WATERBURY** 35P P-7P A Comic Show, T 4P P-5:25 A \$1, 10am-5pm, John Steinhil, 203-756-4100

**APR 3, CT. WINDSOR LOCKS** Comic Book Convention, The Holiday Inn, 15 Alle Oresco Type, exit 40 off I-91 on Rt. 74, T 2P P-5:30P P \$30 A \$1, 10am-5pm, Mike Wambach, 203-242-1119

**APR 10, CT. HARTFORD** Baseball Card & Comic Book Show, Elks Lodge 1667 Rubber Ave, T 9:10 (10 Comics) A Free, 5pm-9pm, Thomas Ryck, 203-703-0289

**APR 10, CT. HARTFORD** Sherrill's Novelty 18 Laurel Hwy, T 8:30 Sat 10:30 T 9:30 T 9:30 P \$40 A Free, 8am-4pm, Larry Rice, 203-672-9880

**APR 23, CT. NORTH HAVEN** North Haven Comic Book & Card Show, Kings of Columbus Hall, 21 Broadway St, Sat 11:00 off I-91 North Exit 12 off I-91 South, T 3P P-8:30 A \$2 (under 10 \$1), 6PM-11PM, Nair Shahn, 203-734-3959

**APR 26, CT. EAST HARTFORD** Connecticut Comic Book Convention, East Hartford Elks Hall, 148 Roberts St, Sat 10, T 3P P-8:30 A \$2, 10am-5pm, Hal Kinsky, 203-289-1208

**APR 26, CT. HARTFORD** Uncle Sam's United Card Dealers, Manchester Center Hall, 2800 Valley & Blackstone Ave, T 9:30 P-11:30P A Free, Sat 10am-5pm, Sun 11am-5pm, Robb South, 559-229-2036

**MAY 2, CT. WINDSOR LOCKS** Comic Book Convention, The Holiday Inn, 15 Alle Oresco Type, exit 40 off I-91 on Rt. 74, T 2P P-5:30P P \$30 A \$1, 10am-5pm, Mike Wambach, 203-242-1119

**MAY 6, CT. HARTFORD** Baseball Card & Comic Book Show, Elks Lodge 1667 Rubber Ave, T 9:10 (10 Comics) A Free, 5pm-9pm, Thomas Ryck, 203-703-0289

## DELAWARE

**APR 18, DE. WILMINGTON** 74-State Comic Convention, Radisson Hotel, 74 State Blvd in Concord Mall, 1455 exit 202 North (145) T 5:30 P-8:30 A \$3, 11am-5pm, George Smith, 407-499-3769

## FLORIDA

**APR 4, FL. ORLANDO** Holiday Inn, S. Orange Blossom Trail 7860 S. Orange Blossom Trail T 2:30P-5:30A \$3, 10am-5pm, George Smith, 407-499-3769

**APR 4, FL. PALM BEACH GARDEN** Holy Cow's Monthly Comic & Cards Show, Holiday Inn at PDA, exit 145, T 7:30 P-9:30 A \$1, 10am-5pm, Bob Berg, 404-735-6335

**MAY 13-14, FL. ORLANDO** Holiday Inn, S. Orange Blossom Trail 7860 S. Orange Blossom Trail T 2:30P-5:30A \$3, 10am-5pm, George Smith, 407-499-3769

**MAY 13-14, FL. ORLANDO** Holiday Inn, S. Orange Blossom Trail 7860 S. Orange Blossom Trail T 2:30P-5:30A \$3, 10am-5pm, George Smith, 407-499-3769



# SHOWS AND CONVENTIONS

**APR 12-14, FL, ORLANDO.** Intl Card & Comic Show, Winter Park Mall, 100 North Orlando Ave., T 45 F \$110 A Free, George Smith, 407-486-3150

**APR 12-15, FL, LAKELAND.** Lakeland Sports Card & Comic Book Show, Lakeland Mall, 1156 E. Memorial Blvd., T 30 F \$30 (incl 2) A Free, 1500-1pm, Don Calzo, 813-297-5032

**APR 12-14, FL, PALM BEACH GARDEN.** Holy Comic's Monthly Comic Book & Card Show, Palm Beach Outlet Mall, Off Gazebo Blvd. 2 blocks East of Tpk., T 40 F \$75 A Free, Sat 10am-3pm, Sun 12noon-5pm, 561-9616, 407-143-6895

**APR 24-25, FL, FT. LAUDERDALE.** The Bazaar Comic Book & Card Show, 3800 W. Oakland Park Blvd., A Free, 10am-5pm, Paul Wagner, 352-444-3387

## GEORGIA

**APR 23-24, GA, LEBURN.** JT Shows Inc., 4248 Hwy 30 Corner of Baker Rd and Hwy 26, Sat 30 10am, T 25 F \$50 A \$1 (under 6 free), Fri 4pm-6pm, Sat 10am-7pm, Sun 11am-5pm, David Bradford, 404-493-6867

**APR 29-30, GA, LEBURN.** JT Shows Inc., 4248 Hwy 30, Corner of Baker Rd and Hwy 26, Sat 30 10am, T 25 F \$50 A \$1 (under 6 free), Fri 4pm-6pm, Sat 10am-7pm, Sun 11am-5pm, David Bradford, 404-493-6867

**APR 20-21, GA, ATLANTA.** Legends Collector's Show, Atlanta Square Mall, 3900 Lawrenceville Hwy, intersection of W. David Hill & Lawrenceville Hwy, T 43 F \$50 A \$1, Sat 10am-5pm, Sun 10am-4pm, Dana Piskacz, 706-934-3210

**MAY 1, GA, ROME.** Legends Collector's Show, Galleria Mall, Turner-McCall Blvd., T 24 F \$50 A Free, Sat 10am-5pm, Sun 12noon-4pm, Dana Piskacz, 706-334-4212

## HAWAII

**APR 13-14, HI, HONOLULU.** Collector's Choice '82 Comic Book & Sports Card Show, Hawaii Prince Hotel, 130 Hale Moana Pl., T 73 F \$210 A \$2 (under 6 free), Sat 10am-5pm, Sun 10am-4pm, Al Jang, 415-886-9005

## ILLINOIS

**APR 2-3, IL, ROSEMONT.** 5th Annual Comic Book Summer. Approximate Comic Auto-graph Convention, Rosemont OH Home Exposition Center, 5995 N. River Rd., T 380 F \$195 A \$5 (under 7 free), Fri 4pm-9:30pm, Sat 9am-5pm, Sun 9am-4pm, George Johnson, 708-980-1079

**APR 13-14, NORTH CHICAGO.** North Chicago Comics & Cards, North Chicago Inn, 2315 Broadway Rd., T 30 F \$25 A \$1, 10am-3pm, Jim Lisano, 708-336-8953 after 4:30pm

**APR 14, IL, EAST PHOENIX.** Baseball Card & Comic Book Show, Rosemont Inn, 421 North Meade, T 25 F \$25 (6 & under \$10) (3 or more \$2) A \$1, 10am-4pm, Richard Humphrey Jr., 309-742-8309

**APR 4, IL, ROLLING MEADOWS.** Woodfield Card, Comic & Stamp Show, Holiday Inn, 3405 Algonquin Road, Rt 62 East of Rt 55, T 43 F \$25 A Free, 10am-4pm, Bill O'Malley, 615-943-0143

**APR 4, IL, SROKE.** Men Little Shop of Comics & Card Show, Holiday Inn, North Shore, 3203 W. Touhy Ave., T 75-105 F \$20 (2 or more \$25) A \$1, 10am-3pm, J.R. Davis, 708-814-6177

**APR 10, IL, CHICAGO.** Chicago Comic Con-Clay Show, First City Holiday Inn, 7355 S. Cicero Ave., T 43 F \$25 A \$1, 10am-4pm, Midwest Shows, 312-495-5305

**APR 10, IL, GALESBURG.** Baseball Card & Comic Book Show, Ramada Inn, 29 Public Square, T 30 F \$25 (6 & under \$10) (2 or more \$25) A \$1, 10am-4pm, Richard Humphrey Jr., 309-742-8305

**APR 10-11, WILLOW BROOK.** Willowbrook Card & Comic Show, Holiday Inn, 7355 N. Higgins Hwy, Rt 63 North of Hwy 1, T 25 F \$20 A Free, Sat 9am-5pm, Bill O'Malley, 615-943-0143

**APR 11, IL, ROSEMONT.** Comic Show, Clayton Hotel, (Formerly Sheraton) 6210 N. Meacham Rd., T 44 F \$25 A \$1, 10am-4pm, Midwest Shows, 312-495-5305

**APR 11-12, BLOOMINGDALE.** Silver Pearl Card & Comic Show, Indian Lakes Country Club, 250 West Rock Rd., T 120 F \$40 A \$1, 9:30am-4pm, William Muller, 708-351-1700

**APR 11-12, CHICAGO.** Comic Book Show, First City Holiday Inn, 7355 S. Cicero Ave., T 25 F \$20 A \$1, 10am-4pm, Midwest Shows, 312-495-5305

**APR 24-25, IL, W. GRIFFITH.** Spring Hill Mall Sports Card Show, Springfield Mall, Rt 511 & 72, T 100-120 (no over-50s) F \$10 (2 days) A Free, Sat 10am-5pm, Sun 11am-5:30pm, Mc Anderson, 708-588-1051

**APR 25, IL, AURORA.** R & C Sports Card and Comic Show, Best Western, 2450 N. Parkview Ave., 114 miles N of I-58 on Foxwoodway, T 25 F \$27.50 (2 F \$30) A \$1 (under 16 free), 10am-5pm, Hwy 100 Hwy 708-520-1374, Jeff Chestnut 708-520-0325

**APR 25, IL, BLOOMINGTON.** Baseball Card & Comic Book Show, Ramada Inn, 1219 Holiday La., T 25 F \$25 (6 & under 6 free) (2 or more \$20) A \$1, 10am-4pm, Richard Humphrey Jr., 309-742-8305

**APR 25, IL, ROSEMONT.** Sportsman's Comic Convention, Rosemont Horizon Skyline Hotel, 6000 N. Meacham Rd., LaSalle, T 143 F \$45 A \$2 (under 7 free), 9:30am-4pm, George Johnson, 708-980-1079

**APR 25, IL, OAK LAWN.** Comic Book Show, Oaklawn Properties, 9601 S. Oak Park Ave., T 100 F \$20 A \$1, 10am-4pm, Midwest Shows, 312-495-5305

**APR 26, MAY 1-2, IL, WESTMONT.** Sportsman's Convention & Comic Convention, Howard River Spectator Center, 400 E. Ogden Ave., T 150 F \$125 A \$2, Fri 4pm-10pm, Sat 9:30am-4pm, 9:30am-5:30pm, George Johnson, 708-980-1079

**MAY 2, IL, BLOOMINGDALE.** Silver Pearl Card & Comic Show, Indian Lakes Country Club, 250 West Rock Rd., T 120 F \$40 A \$1, 9:30am-4pm, William Muller, 708-351-1700

**INDIANA**

**MAY 2, IN, HOVINGHAM.** Indy Super-Con, In Holiday Inn North, 3853 SoPaceway, T 90 F \$100 (Fri \$75) A \$25, 9am-4pm, Ken Hart 317-988-6891 or Norm's Thermal 317-494-0754

## IOWA

**APR 12, IA, FT. MADISON.** Baseball Cards, Comics & More Show, Inland Motor Lodge, Hwy 21 South, T 15 F \$25 (2 F \$45) A Free, Sat 4pm, Stacy Craig, 515-573-4387

**APR 12, IA, PORT MADISON.** All Sports Cards & Comics, Hwy 21 South, T 25-30 F \$20 (6 & under \$20) A \$5 (6 & under \$15), 10am-4pm, David Quinan, 319-972-6732

**APR 24-25, IA, DES MOINES.** Baseball Cards, Comics & More Show, Village Square Mall, 5020 Merle Hay Road, T 30 F \$40 (2 F \$75) A Free, Inland House, Stacy Craig, 515-573-4387

**MAY 1-2, IA, DOWNSBORO.** Baseball Cards, Comics & More Show, Southridge Mall, 1111 E. Army Post Rd., T 20 F \$25 (2 F \$50) A Free, Mail hours, Stacy Craig, 515-673-4387

**MAY 15, IA, KEOKUK.** Baseball Cards, Comics & More Show, Stage Inn, F \$25 (2 F \$45) A Free, 10am-4pm, Stacy Craig, 515-673-4387

## KENTUCKY

**APR 4, KY, BOWLING GREEN.** Comic Book & Baseball Card Show, Greenwald Executive Inn, 1000 White Road, T 40 F \$20 A Free, Sun-4pm, James Allen, 502-442-6432

**APR 4, KY, LEXINGTON.** Jubilee's Comic Book Convention, Holiday Inn North, 1550 Lexington Pike, T 33 F \$20, 10am-4pm

## LOUISIANA

**APR 4, LA, LAFALETTE.** Baseball & Comic Book Show, Holiday Inn North, 2716 N.E. Evangeline Hwy (Off I-10 & I-49), T 19 F \$25 A \$1, 10am-5pm, Carl Winger, 337-932-1932, or Rodney Berkston 337-944-8898

**APR 18, LA, BATON ROUGE.** Comic & Card Show, 113 of College Dr., T 20 F \$40 A \$1, 10am-3pm, Wc-Nole, 504-452-1999

**MARYLAND**

**APR 4, MD, BALTIMORE.** Jubilee's Comic Book Convention, Days Hotel, 1-83, East 17 Timonium, T 30 F \$25, 10am-4pm

## MASSACHUSETTS

**APR 4, MA, WOBURN.** Billy Healy Comic Book Show, Woburn Woods/Lynnwood Hotel, Sat 30 7-8:30, T 30 F \$45 A \$1, Sun-3pm, Bill Healy 617-465-6892 or Gumbler of Dorkies 617-832-6428

**APR 4, MA, WOBURN.** Comic Book Show, Howard Johnson, East 35 off Rt 95-955, T 30 F \$20 A \$1, Sun-4pm, Billy Healy, 617-465-6892

**APR 18, MA, TOWNSBURY.** Monthly Comic Book & Sports Book Show, Forum Lodge, Rt 38, T 40 F \$20 A \$2, Sun-4pm, Larry's Comics, 508-458-5223

**APR 22-24, MA, CHICPEE.** All Card Show, Fairfield Mall, East & Mass Pike & Rt 32, A Free, Bill Goveletts, 617-289-8502

**APR 22, MA, 1.2 MA, CHELSEA.** Bille Card Shop, Chelsea Mall, Rt 110, A Free, Bill Goveletts, 617-289-8502

**MAY 4-5, MA, WATERTOWN.** Bill's Card Shop, Water Town Mall, 300 Ames St., A Free, Bill Goveletts, 617-289-8502

**MAY 12-14, MA, BURLINGTON.** Bob's Card Shop, Woodbury Mall, Rt 125, East 325 & Middlesex Turnpike South, A Free, Bill Goveletts, 617-289-8502

## MICHIGAN

**APR 14, MI, ROYAL OAK.** Eino's Card Comic Book Show, American Legion Hall, 1815 Rochester Rd., Corner of 12 Mile & Rochester Rd., F \$35 (2 F \$45) A \$1, 10am-4pm, Michael Gorman, 313-280-8023

**APR 17-18, MI, SAGINAW.** Comedex/Seaboard Show, Saginaw Holiday Inn, 175 E. Industrial Rd., T 30 F \$20 (2 F \$45) A Free, 10am-4pm, Scott Wilkins, 517-623-7828

**APR 24, MI, DUNDIE.** Wilco Comic & Card Con, Dundee Community School, T 43 F \$25 A \$1, Larry Road, 313-229-2291

**APR 24, MI, MICHIGAN.** Comic, Sports Card Con & Stamp Show, Ramsdale Inn, 1915 S. Saginaw Rd., Across from K-Mart, T 20 F \$25 A Free, 10am-5pm, Jim Kiner, 517-621-4376

**APR 25, MI, SAGINAW.** Comic, Sports Card Con & Stamp Show, Sherman Inn, 1475 & Townsend Rd., T 20 F \$25 A Free, 10am-5pm, Jim Kiner, 517-621-4376

**MAY 3, MI, HOTTEN.** Comic, Sports Card Book Show, American Legion Hall, 1815 Rochester Rd., Corner of 12 Mile & Rochester Rd., F \$25 (2 F \$45) A \$1, 10am-4pm, Michael Gorman, 313-280-8023

## MINNESOTA

**APR 18, MN, BLOOMINGTON.** Baseball Cards, Comics & More Show, Days Inn, behind 6th of America, F \$20 (2 F \$25) A \$1, 10am-4pm, Stacy Craig, 612-679-4387

**NEVADA**

**APR 4, NV, LAS VEGAS.** Super Show II, Review Hotel and Casino, 2601 South Las Vegas Blvd., T 120 F \$80 A \$2 (under 5 free) 9am-7pm, Lou Gagliardi, 702-473-4553

## NEW JERSEY

**APR 1, NJ, TONAWANDA.** Tons River Thursday Night Monthly Comic & Sports Card Show, Quality Inn, Rt 37, 1.5 miles West of US Hwy East 82, T 25-30 F \$40 (2 F \$75) A \$1 (under 6 free), Sat 4pm-6pm, Sallie or Ron Fiorino, 908-585-7292

**APR 1, NJ, WOODBRIDGE.** 1ST Thursday Of The Month Card & Card Show, The Forge Inn, Rt 9W across from mall, T 30 F \$25 A Free, 5pm-10pm, Rob Garbino, 908-452-5095

**APR 2, NJ, ERIE.** All Sports Card & Comic Book Show, Ramada Inn, 3350 Woodbridge Ave., T 25 F \$40 (6 & under \$40) A \$1, 9:30am-5:30pm, Bill 908-548-4077, or Viper 908-972-8264











# SHOWS AND CONVENTIONS

Sunrise Hwy to Long Beach Road. Go South 2 miles half to left side. A-Five 8pm-10pm, Paul, 315-289-7395

**APR 28, NY, BROOKLYN** Brooklyn Big Saturday Show, Oak Lady of Grace School 430 Ave. M at East 2nd St., T 40 (H) 10am F10:30-A-Free, 10am-1pm, Beauty-D-Darnell 718-251-2075

**APR 28, NY, MINERVA** Minerva Festival Card & Comic Book Show, Kingsley of Columbus 185 Jericho Tpke., East 37 U.E. South on Willis Ave., T 35 P 5-15, 10am-4pm, Bernie Weiss, 516-474-6530

**APR 28, NY, WILLISTON PARK** Comic Book Show, American Legion Hall (Lower Level) Post #144, 730 Willis Ave. (LOWEST LEVEL) A-Free 10am-4pm Info-Paul 215-289-7395

**APR 28, NY, ARMONK** Armonk Baseball Card & Comic Book Show, Rt 32 & Interstate 884 (Exit 2) Westchester Co., T 36 P 9-45 A-52, John Neuman, 914-558-6122

**MAY 1, NY, LYNDHURST** Horatio Baseball Card & Comic Book Show, St. Mary's Kingsley of Columbus 185 Hempstead Ave., 1/4 mile North of Rte 104, Southern State Play exit 175 park right at 10th. Go down 1.7 miles, K.O.C. on left side, T 30 P 9-10 (H) 9-11, 10am-4pm, Paul, 516-289-7395

**MAY 12, NY, DEER PARK** Baseball Card & All Sports & Comic Monthly, Sons of Italy-Cammarino Bruno Lodge, 2575 Deer Park Ave., Tuxedo Southern State Hwy to exit 38 North. Go 3 miles, or Take LIE to exit 38 South (Deer Park Ave) go 1.8 miles A-Free, 9am-10pm, Paul, 516-289-7395

**MAY 14,15,16, NY, NASSAU** Nassau 2, NY's Largest Sports & Comic Book Event, Card T 30 P 9-10 (H) 9-11 A-50, F4 5pm-10pm, Sat 10am-4pm, Sun 10am-5pm, Denis Ehringer, 516-628-0553

## NORTH CAROLINA

**APR 22,4, NC, DUREHAM** Horatio Hangeat Comic & Card Collectible Show, Horatio Hall, Club Drive & Quessa Rd., T 50 P 11:30 A-Free, Mail Shows, Larry Jones 919-505-2758

**MAY 15, NC, LAURENSBURG** Holiday Inn 401-15 S. By Pass, T 16 P 5:30-8:30, Sun 9am-4pm, Ron Jones, 919-533-1260

**MAY 15,16, NY, BROOKLYN** Finest Collectors Corp Sports & Comic Book Show Alternating College, Grady Field House, T 300 F10:25-10:55, 9:30-10am & 9:30-10:30am Schindler, Georgina Mauer, 614-379-3499

## NORTH DAKOTA

**MAY 1,2, ND, FARGO** The 1989 Fargo Baseball Card and Comic Book Show, Holiday Inn, 12th Avenue South & Interstate 29, T 42 P 9:30am, Sat 9am-5pm, Sun 10am-4:30pm, Kevin J. Bergeson, 701-625-2583

## OHIO

**APR 5, OH, CINCINNATI** Ashlee's Comic Book Convention Holiday Inn, US-42 Interstate 275, Exit 46 T 35 P 9:30-10am-4pm

**APR 10,11, OH, CLEVELAND** Heritage Promotions, Wildlife Quality Inn, Interstate 90 at Bishop Road, T 40 P 5:30-8:30 (under 12 feet), 10am-1pm Mary Freeman 216-334-1478

**MAY 1,2, OH, COLUMBUS** 5th Antique & Collectible Concess. Cards, Toys, and T-shirt Show, Ohio State Fairgrounds-Multi Purpose Bldg., Exit 111 off I-70, T 540 (14) 10am-5:30 (H) 8:30 A-84 (under 12 ft) 10am-4pm, For info, 412-625-8821

## OKLAHOMA

**APR 17, OK, OKLAHOMA CITY** The Big Hangar Sports Card Show & Auction, Oklahoma Building, OK State Fairgrounds 140-6 144, T 50 P 9:30-A-51, Sun 9am, Jim Rodas, 405-682-5711

## PENNSYLVANIA

**APR 4, PA, GREATER PHILADELPHIA** Shenley's Comic Book Show Holiday Inn, King of Prussia Mall, A-51 Sat 9am-4:30-206-6855

**APR 13, PA, LANCASTER** Shenley's Bucks County 480 Oxford Valley Rd. & Seewee Pk., T 30 P 9:30-A-51, 10am-4pm, Greg Pallas, 717-668-6277

**APR 22-24, PA, CONNELLSVILLE** Sports Card & Comic Book Show, Luant Mall, Rt 110 T 30 P 5:30-7:30, John Telford 412-296-7425 or Tom Jones 412-455-4492

## RHODE ISLAND

**APR 6, RI, LINCOLN** Comic Book & Baseball Show, Lonsdale Fire Hall, 224 Front St., T 30 P 8:15 A-51, 9pm-10pm, John Weiss, 401-763-4013

**APR 15, RI, WOODSOCKET** Sports Card & Comic Book Show, Elm Hall, 360 Social St., T 42 P 9:30-A-51, 9pm-10pm, Ed Dryda, 401-765-0234

**APR 18, RI, PROVIDENCE** Providence Pro Con Holiday Inn, Ave 6 Ave., T 55 P 9-10 A-51, 10am-4pm, Ben Aronson, 401-749-8077

**MAY 15, RI, LINCOLN** Comic Book & Baseball Show, Lonsdale Fire Hall, 224 Front St., T 30 P 9:30-A-51, 9pm-10pm, John Ward, 401-765-8073

**MAY 15, RI, WOODSOCKET** Sports Card & Comic Book Show Elm Hall, 360 Social St., T 42 P 9:30-A-51, 9pm-10pm, Ed Dryda, 401-765-0234

## TENNESSEE

**APR 10, TN, CHATTANOOGA** Comic Book Show, Days Inn, 175 East Ridge rd, T 45 A-51, 50am-4pm, Don Jennings, 605-681-6222

**APR 18, TN, KATYEVILLE** Sports Card & Comic Book Show 645pcins, Thomson Taylor Rd., T 12 P 8:29 A-51, Sun 9am, Stacy Mason, 615-894-0537

**APR 18, TN, MURFREESBORO** Sports Card, Comic & Racing Show Days Inn, US 21 South, near 124 T 35 P 8:29 A-Free, Sun-4:30pm, John McGee, 615-890-1143

**APR 18, TN, KNOXVILLE** Legends Collector's Show, Holiday Inn Northwest, 415 S. Merivale Road, T 35 P 9:30-10am A-51,

Dana Permitt 709-224-9210

**APR 17, TN, KNOXVILLE** All-Star Promotions, Ramada Inn, South Convention Center, 737 Harding Pl., Exit 16-0 T 30 P 5-8 (H) 8:30 (under 5 feet) Party Space/Denise Swartz, 615-760-3755

**APR 26, TN, CLEVELAND** Ph Katze Ph Comic Book & Card Convention, Lee College Walker Annex, 1120 N. Clove St., T 60 P 5:25 A-Free, Sun 9am-5pm, Sun 10am, 815-335-1485

## TEXAS

**APR 2, TX, CONROE** Comic Book, Baseball Card Convention by Heavenly Collectibles Holiday Inn, @ 148 Conroe, T 30 P 5:30 (H) 8:30 A-51, 10am-4pm, Angel, 409-666-8841

**APR 3, TX, HOUSTON** Card & Comic Show Holiday Inn, Astrodonne, 8111 Kirby Dr., T 35 P 9:30 A-52, 10am-4pm, Marc Henkel, 409-395-4343

**APR 3, TX, LIVINGSTON** Comic Book Expo, UT Factory Outlet Mall, 440 US Hwy 50 Loop South, T 30 P 5:30 (H) 8:30 A-Free, Sat 9am-5:30pm, Sun 10am-5:30pm, Wade E. Thomas Jr., 409-291-0983

**APR 10, TX, SAN ANTONIO** Fast High School Comics & Card Show, Tall-high School cafeteria, 11900 Loop W, T 100 P 9:30-10 (H) 9:30 A-51, 10am-4pm, 210-668-9070 or 210-424-0534

**APR 11, TX, DALLAS** Dallas Mirrors Parkway Mall, 4801-4825 at Dallas Pkwy Exit, T 42 P 9:30-10am (H) 9:30 A-52, Larry Lunkford, 214-355-4305

**APR 17, TX, HOUSTON** Card & Comic Show, Marriott Hotel, 7790 Loop W, Exit 10, P 40 P 9:30 (H) 9:30 A-51, 9pm-4pm, W.L. Jena, 214-643-3873

**APR 17, TX, CROCKETT** Comic Book, Baseball Card Show by Heavenly Collectibles, Crockett Inn, @ Loop 304 Crockett, T 14 P 9:30 (H) 9:30 A-51, 10am-4pm, Angel, 409-666-8841

**APR 17,18, TX, HOUSTON** Card & Comic Show, Holiday Inn 1-10 & 5400, 7671 Katy Freeway, Exit 580W, T 50 P 8:15 A-52, 10am-5pm both days, Mark Henkel, 409-258-4359

**APR 17,18, TX, SAN ANGELO** San Angelo Comic Book & Sports Card Show, San Angelo Convention Center, 308 Rio Concho Dr., T 35 P 9:45-A-51, Sat 10am-4pm, Sun 10am-4pm, Dale Aronson or Wanda, 915-945-0388 or fax 915-945-8571

## VERMONT

**APR 18, VT, LYNDENHILL** Upward Bound Comic and Card Show, Lyndon State College, T 50 P 9:30 A-51, 3:30pm-5pm, Bob McCabe, 802-845-6300

## VIRGINIA

**APR 3, VA, VIRGINIA BEACH** Wildcard Plaza Sport, Non-Sport Card & Card Show, Wildcard Plaza, 600 North Wildcard Road, T 40 P 9:30 (2 days), A-Free, 10am-5pm, Louis Keller, 804-471-4926

**APR 17, 18, VA, VIRGINIA BEACH** Beach American XX, 3790 Virginia Beach Blvd., 1-86 (H) non-exposed, F 5:25 (2P) 5:05, 3P 5:05, Sat 10am-7pm, Sun 10am-4pm, Robert O. Satter Jr., 804-474-8494

## WASHINGTON DC

**APR 25, WA, SEATTLE** Center Con 25, Seattle Center Exhibition Hall, T 125 P 9:30 A-52, 10:30am-4:30am, Carl Waltemore, 206-622-5709 or Bill Wornetick, 206-622-5738

## WEST VIRGINIA

**APR 24,25, WV, CHARLES** 157 B-Annual Charleston Comic Con, Charleston Civic Center, 200 Civic Center Dr., 104 W. East St., 1-49C, Sat 9am-5pm, T 10:00 P 5:00 (95 each additional), A-52 only (99 both days), Gary or Mark, 304-744-6007 or 304-768-4952

## WISCONSIN

**APR 25, WI, MADISON** Madcity Comic Book Show, Howard Johnson Plaza-Hotel, Downtown-UNM, 525 W. Johnson Street, T 32 P 9:30 A-51, 10am-4pm, Conicia Supersa, 414-521-1517 (between 9pm-4pm) ☆

## ATTENTION SHOW PROMOTERS

Having a Comic Book show? Convention listings in the Wizard Show Calendar are free.

**Send us:**  
Name of the show,  
Date and Hours,  
City, State & Address,  
# of tables & Prices,  
Admission charge,  
Contact Name and  
Telephone Number

**Send To:**  
**Wizard Show Calendar**  
100 Red Schoolhouse Rd.  
Bldg. B-1  
Chestnut Ridge, NY 10977  
Or Fax,  
(914) 426-6071

For certainty of placement, send information 6 weeks prior to month of show. Please send information on lined paper, and separate different months onto different pieces of paper. If possible, do not leave out any information. Shows missing date, city, or state information will not be listed. Ad rates available upon request.

**PLEASE PRINT CLEARLY**









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COMICS**



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SILVER SABLE #13  
PART 4:  
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PART 5:  
CAGE #16  
PART 6:  
SILVER SABLE #14

**FOR LOVE  
NOR MONEY**

**MERC WARS!**

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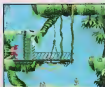


# The First CD-ROM Game in a Cartridge!

## FLASHBACK

THE QUEST FOR IDENTITY™

12  
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**Planet Titan:** It's a jungle out there. Filled with mutants, antimatter fields and other weird stuff.



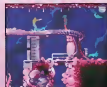
**Death Tower:** In a futuristic gladiator battle, it's a fight to the finish against replicants.



**Paradise Club:** You sniff out the aliens' bizarre plans but now they're on to you dude.



**Earth:** Oops! Your identity is uncovered. Now robot cops want to pulverize you.



**Planet Morpho:** Surprise! You show up at the aliens' HQ. They don't look happy.



Exclusive 16-page Marvel Comic Book included inside this package!

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